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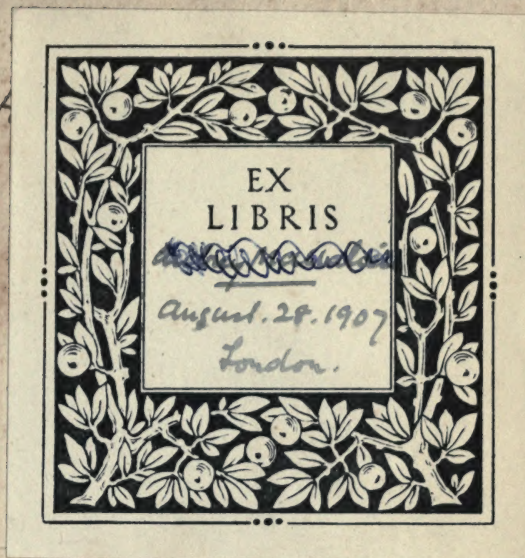
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**BARRY SULLIVAN**  
**AND HIS CONTEMPORARIES**

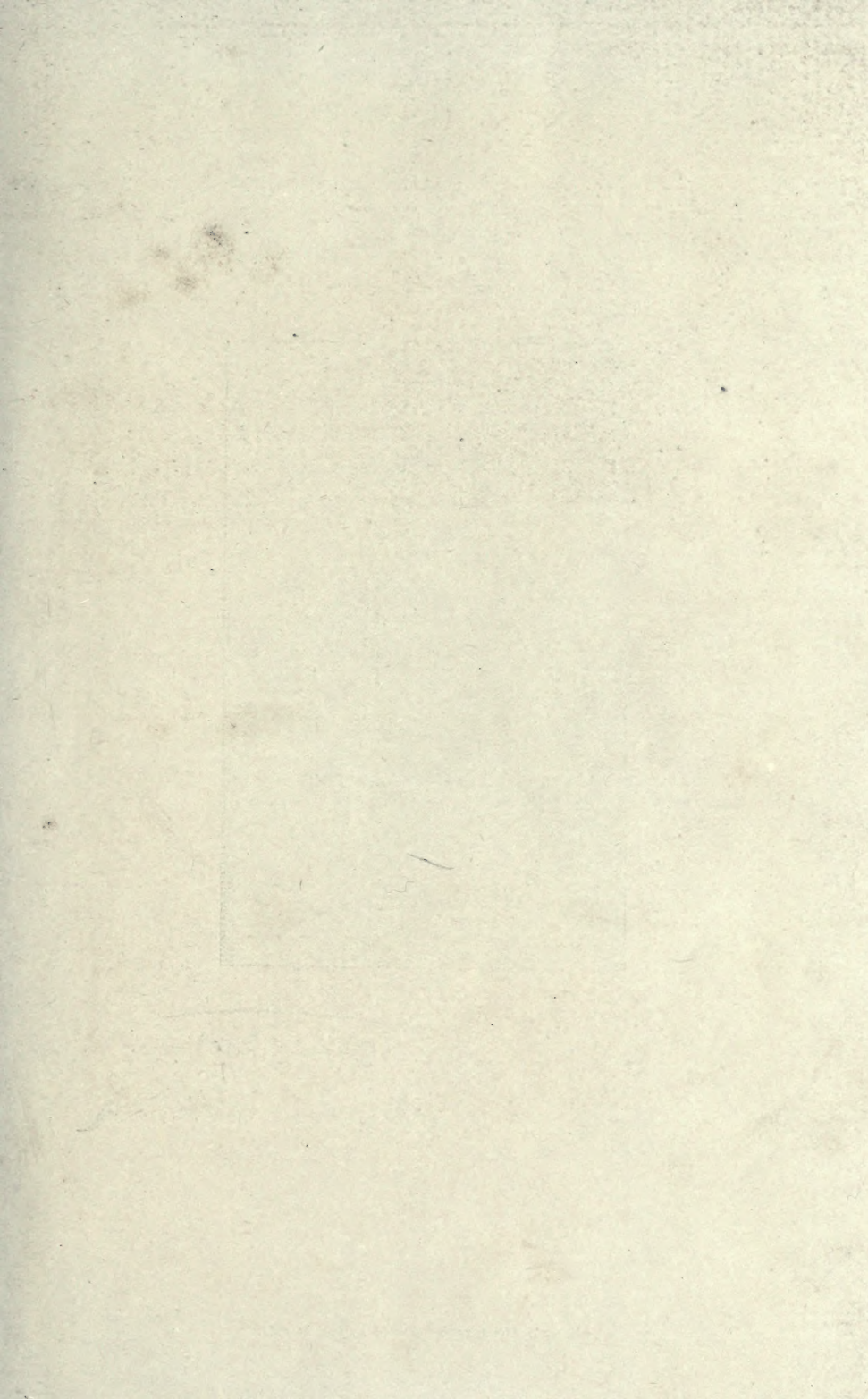
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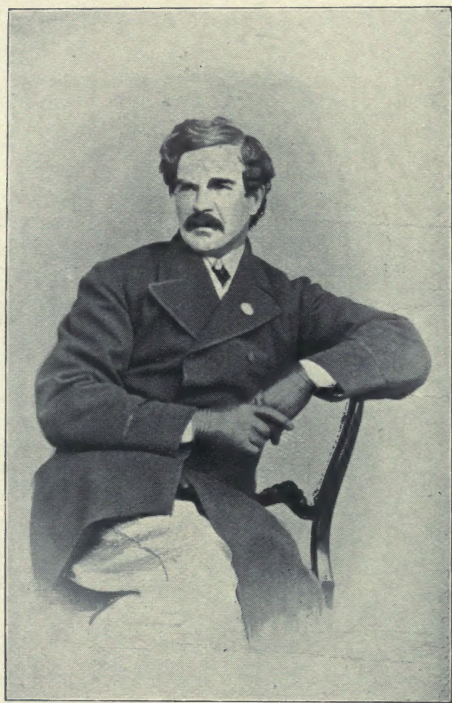


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My dear  
Barry Valentin



BARRY SULLIVAN  
AND HIS CONTEMPORARIES  
A HISTRIONIC RECORD

BY  
ROBERT M. SILLARD

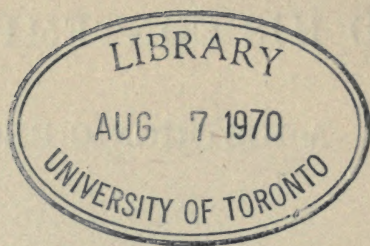
WITH PORTRAITS

"He was famous in his profession,  
And it was his great right to be so."  
*All's Well That Ends Well*, Act I. Sc. 1.

IN TWO VOLUMES  
VOL. I.

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## PREFACE

READERS of theatrical biography must have, at one time or another, felt the need of an accurate and complete account of Barry Sullivan's career; and as this has never hitherto been attempted, no apology is necessary for the present effort to supply that want.

Barry Sullivan!—the name brings a thrill of pleasure to the old playgoer the world over; but to those of the younger generation to whom Barry Sullivan is but a name, in whose minds its mention does not call up the echo of his magnificent voice and the sight of his commanding presence, who have never witnessed any of his grand impersonations, or only when he was in the autumn of his career, to them his life-story cannot but attract with irresistible force; for, as a great writer has said, the search after great men is the dream of youth and the most serious occupation of manhood.

I can only hope that I may succeed in imparting to my readers some at least of the pleasure which I derived from the study of the great actor's life. Without attempting to conceal my own admiration for Barry Sullivan's acting, I have not presumed to encumber these pages with any efforts at elaborate or analytical criticisms of my own. I let the best dramatic critics of his day speak on every important occasion, as thereby greater justice can be done to his merits.

It is with unaffected diffidence that I present this memoir to the public. No one can entertain a keener sense of its imperfections than myself, but a great author has assured



us that some enterprises may be laudable even when they transcend the capacity of those who undertake them.

If I have erred on the side of enthusiasm it must be attributed to my anxiety to realise the character and capacity of the man.

It only remains for me to offer my hearty thanks to those who have so courteously answered inquiries or otherwise rendered assistance. To the members of Barry Sullivan's family in particular I owe a debt of gratitude which can only be very inadequately acknowledged in this place.

“What is writ, is writ—  
Would it were worthier.”

ROBERT M. SILLARD.

48 MOUNTJOY SQUARE,  
DUBLIN.

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Portrait of Barry Sullivan in 1861—*frontispiece to Vol. I.*

# BARRY SULLIVAN

## AND HIS CONTEMPORARIES

VOL. I

### CHAPTER I

Birth and parentage of Barry Sullivan—His father a soldier—At Quatre Bras—Retires from the Army—His family leave Birmingham—A glance at the Birmingham Stage in 1824—Alfred Bunn—Robert William Elliston—His Cheltenham Pharmacy—"The strongest man since Samson"—Monsieur Ducrow's hat—Bunn's war with the Dissenting minister—His last days.

"THREE kingdoms claimed his birth; both hemispheres pronounced his worth." These words are engraved on the monument in St Paul's graveyard, New York, erected by Edmund Kean to the memory of George Frederick Cooke. With almost equal truth may they be used of Barry Sullivan; for while no less than six towns in the United Kingdom claimed the honour of his birth, the English-speaking world pronounced him the most illustrious Shakespearean actor of the latter half of the nineteenth century.

Thomas Sullivan—for that was the name the famous actor received at baptism—was born on the 5th July 1821, at Howard's Place, Birmingham.\* He was baptised in the

\* The error in the date heretofore given for Barry Sullivan's birth is only another instance of the aptness of a mistake to perpetuate itself. In all the existing biographical dictionaries, and in the countless obituary notices which appeared at his death, the date of Barry Sullivan's birth is given as the 24th of April 1824. The same date was also inscribed on his coffin. Barry Sullivan himself always described the date as April 24th, 1824. But he also said, whenever speaking on the subject of his début on the stage, that he was sixteen years old at the time. As the play-bills of the Cork theatre for the year 1837 are the earliest that contain his



Roman Catholic Church, Broad Street, on the 11th September following, by the Rev. Edward Peach, who also stood sponsor for the boy.

There now remains not a vestige of the house in which he was born, nor, for that matter, of the street in the Birmingham of to-day. Howard's Place was a quiet, unpretentious row of small houses, situated between Hill Street and Suffolk Street, near the old Lancastrian schools.

Barry Sullivan's father was a native of Cork. While a mere boy he "took up arms" and joined the 101st, or "Duke of York's Irish" regiment, which was raised about the year 1780. This regiment had many historic engagements, notably in India at the siege of Cuddalore, and in America at Lundy's Lane and Fort Erie. In the early part of the year 1815 some of the British troops engaged in the American War returned to England, and with them the gallant fellows of the 101st, under the command of the Honble. Henry Dillon — afterwards Viscount Dillon. They immediately joined Wellington's forces at Quatre Bras, and amongst the few thousand wounded at that memorable battle was the father of Barry Sullivan. A few years later duty brought him to his native town on the far-famed Lee, and while stationed there he married the daughter of a small farmer named Barry. There were three children by this marriage, of whom Thomas was the second, and it was

name, it clearly proves that if he was sixteen then, the year of his birth must have been 1821. On making diligent research, however, the author of this memoir discovered the most authentic and conclusive evidence in the register of the church where he was baptised, that July 5th, 1821, was the date. The following is a copy of the original Latin entry :

"Die 5<sup>a</sup> mensis Julii an 1821 natus, et die 11 mensis Sept. ejusdem anni baptizatus fuit. Thomas, filius Petri et Mariae Sulivan. Patre Ed. Peach. a me Ed. Peach. Miss : Apos<sup>s</sup>.

while his father and mother were living in Birmingham, whither they had gone after their marriage in Ireland, that the future world-famous actor first saw the light.

"Tom" was carefully instructed by his good mother, for whom he had a great love, in those excellent principles of love of religion and love of country which characterised him all through life. When, as we shall read, he made his *début* in England, after mounting the tyro's ladder in Ireland and Scotland, he decided on adding his mother's maiden name to his own, and ever after was known to all as Barry Sullivan. He was particularly proud of the names, claiming as he could descent from two ancient and distinguished Irish families, the De Barrys of Orrery and Charleville and the O'Sullivans of Bere and Bantry.

When young Sullivan was only a few months old he and his brother and sister were brought to Cork, whither his father had been transferred. After about a year's stay here, the family returned to Birmingham, and resided in Navigation Street, close to the New Street Theatre Royal. Here they remained till the close of the year 1824, when they removed to Bristol. Shortly before this the 101st was, with several other regiments, disbanded, and Sullivan *père*, tired of "the strife of battle," retired from the army and spent the remainder of his days in the quiet of his father's family, who had long been resident in Bristol.

Before following them to Bristol, it may not be without some interest to take a brief glance at the Birmingham stage and its occupants in this year (1824). As is well known, the Birmingham theatre in the olden time contributed a host of illustrious players to the British stage. Garrick, Macklin, Spranger Barry, Junius Booth, Edmund Kean, the Kembles, and Mrs Siddons, all gained their proficiency on its boards, and were early encouraged in their art by unsophisticated



audiences unswayed by press critics. The New Street theatre, originally erected in 1774, was a superb building, second to none at the time in Europe. It did not receive the "royal patent" until thirty years later, when it was managed by the father of the illustrious William Charles Macready. After him came the celebrated Robert Elliston from Drury Lane, who, on taking up the managerial reins, introduced to Birmingham playgoers many of the leading lights of the stage. In 1824 this historic theatre passed into the hands of the famous Alfred Bunn. He was then a young man, not quite thirty, but he had already gained much experience at Drury Lane Theatre, where he had been stage manager for Elliston. In later years, as is well known, Bunn undertook the joint management of London's largest theatres, Drury Lane and Covent Garden, and during his reign at the former house he produced for the first time Balfe's and Wallace's deathless compositions.

The theatrical season in Birmingham at this time commenced in May and extended to October. During the winter months several vocal and instrumental concerts were given by London artists in the theatre at night, while St Philip's Church close by was the scene of their Oratorio performances on alternate afternoons.

Bunn engaged Macready to open his 1824 season on the 25th May with Sheridan's *Pizarro*, the "star" playing Rolla, supported by such capable actors as Cordell, Yates, Balls, Power, Mrs Yates, and Mrs Bunn. The last-named lady was the manager's wife, who, as Miss Somerville, was well received when she made her début eight years previously at Drury Lane by "creating" the part of Imogene in Maturin's tragedy, *Bertram*. Two years later, at Covent Garden, she was associated with the celebrated Miss O'Neill, playing Alicia to the Jane Shore of that incomparable actress. She

married Alfred Bunn during her engagement at his theatre in Birmingham in 1819. She was the original Cornelia in Sheridan Knowles' play, *Caius Gracchus*, and Queen Elizabeth in her husband's dramatisation of Scott's "Kenilworth." She was a very popular actress. Her best parts are said to have been Hermione, Bianca, Lady Macbeth, and Jane Shore. She lived to be nearly ninety, surviving her husband twenty-three years.

When Macready played Hamlet on the third night of this 1824 season, the versatile Manager Bunn essayed the part of the First Gravedigger. The local critics fell foul of his acting, especially his clownish tomfoolery in the graveyard scene with the traditional two dozen waistcoats. Besides Mrs Bunn, the "leading ladies" were Mrs Shuter, Mrs Yates, Mrs Balls, Miss Vernon and Miss Worgman.

The hapless Tyrone Power was also a member of the Birmingham Stock Company this season. Power was a very popular actor. His impersonation of Irish comic characters was especially perfect. His rich Waterford "brogue" lent a special charm to his natural humour, and he had the rare gift of illustrating without degrading the peculiar characteristics of his countrymen.

When Macready's engagement with Bunn expired in June this year, a young tragedian from Dublin named James Warde was billed to fill his place. He was the only son of Colonel Warde of the East India Company's Engineers, and was about thirty years of age at this time. He made his first appearance on the stage early in 1820 in Dublin, supporting Macready, who was then playing in the historic building in that city called the Rotunda. This building had just been fitted up as a temporary theatre by Manager Henry Harris during the erection of his new theatre in Hawkins Street, which was first opened in January of the



year following. Warde was considered a good Shakespear-ean actor.

Mrs Waylett, a celebrated actress, and one of the best ballad singers of her day, was also engaged by Bunn this year in Birmingham. Another noteworthy engagement was that of Miss Frances Jarman. She made her début here on July 15th, 1824, as Rosalind to Mude's Orlando, Warde's Jaques, Shuter's Touchstone, Mrs Ball's Celia, and Mrs Waylett's Audrey. Like Mrs Waylett, she was both a capable actress and an accomplished vocalist. In July of this year, that accomplished actor Charles Mayne Young, Kean's and Macready's great rival, paid a visit to this historic theatre. He played Hamlet, Macbeth, Coriolanus, Cardinal Wolsey and King John. There was no actor on the English stage in his day who impersonated the Prince of Denmark with such a true regard to nature as did Young. He was forty-seven years of age at this time, half of which had been spent on the stage. He retired in 1832, and on the occasion of his last appearance on the London stage he played Hamlet, with Macready as the ghost, and the elder Charles Mathews as Polonius. Following Young came the celebrated Robert William Elliston, later known as the "Napoleon of the Stage," on account of his many managerial enterprises.

Shortly before this Elliston went on a "starring" tour to Cheltenham, then in full renown as a watering-place. The invalids were numerous ; but, strange to say, there was no chemist in the town. He espied a fortune and actually started an "Emporium" for the dispensation of drugs, thinking a knowledge of pharmacy was a secondary consideration, and he never abandoned this pet scheme until he learned by sad experience that if he had not poisoned one half of the inhabitants, it was by the interposition of

a merciful Providence. He took on the management of the Birmingham theatre many years earlier; the business was not good and Elliston set his wits to work to bring grist to the mill. He announced in large posters the first appearance of Salvarini in England, "the world renowned wonder, and the strongest man, since Samson, ever seen." Discovering the man was an impostor, he ignored the engagement but stuck to the idea. "What," he "Robert William Elliston dishonour a bill? Never, Sir-r-r, never!" Glaring placards and puffs appeared; at length an announcement was put forth that "*the eighth wonder of the world*" had landed at Dover. The public were led up to the highest pitch of excitement, and, to increase it, a waggon drawn by eight horses, decorated with boughs and ribbons, paraded the streets. On a raised platform was an immense stone, and two men in leather aprons and bare arms struck upon it with sledge-hammers to the notes of a band that followed. This immense stone the mighty Samson *was* to throw into the air as he would a ball, catching and balancing it upon his head, legs and arms, and even nose. Night came, there was a crushing house—fabulous prices were offered for seats. The play preceding the exhibition of Salvarini and the stone passed impatiently away, and now for the grand event of the evening. A flourish of trumpets announced the rise of the curtain. Who should step to the front but Elliston, in deepest black, parted hair, and a voluminous frill and necktie. "Ladies and gentlemen," said he; raising his white handkerchief with a broad black border to his eyes to hide his gushing tears, he blurted out: "What I have suffered for the last fortnight, imagination cannot picture or tongue can tell; that great and gifted man—I allude to Signor Salvarini—arrived, as you know, at Dover; due notice of his progress reached me at fabulous cost. I learned at last,



to my dismay, that he was suffering from the effects of the journey. I despatched physicians at enormous cost, and hope rose high on eagle's wings to banish fear. I had done my duty (tears from Elliston and thunders of applause from the audience); but, alas, the fate of greatness! This mammoth of a past age—I may say this mastodon—sickened like a girl and died!" A shudder of horror went shivering round. "But," he exclaimed, with a voice of thunder, "I have one noble satisfaction left, if I cannot show you the man—*behold the stone!*" The audience at last awoke to the "sell," and shrieks of laughter mingled with hisses closed the scene.

Elliston distinguished himself as an actor at Bunn's Birmingham theatre this year (1824) in such characters as Sir Charles Racket in *Three Weeks after the Wedding*, Ranger in *The Suspicious Husband*, Charles Surface, and Vapid. Few, if any, of the audience remembered the trick he had played them, and he received a warm welcome.

On the occasion of a "benefit" to Shuter, Manager Bunn essayed the difficult rôle of Richard the Third for the first and only time. It was a sad fiasco for the otherwise versatile manager. The Birmingham critics alluded to his representation of the part as the "*comic interlude of Richard III.*" It had a parallel shortly afterwards in Dublin, where a noted amateur named Luke Plunkett treated the audience at the Hawkins Street theatre to what he considered a first-class representation of Richard the Third, but which in reality was nothing short of a burlesque. Plunkett's dying scene in the tragedy so amused the Dublin audience that they insisted on a repetition, with which the "actor" in perfect good faith forthwith favoured them! He was known as "Mad Plunkett," owing to his yearly representation of "Richard" in this fashion for some local charities. He usually rode into

the scene of Bosworth Field on a donkey, in which position he fought Richmond, dismounting only when he received the fatal wound.

In October 1824 Bunn introduced to his Birmingham audience Mons. Ducrow's great equestrian show called *The Battle of Waterloo*. The piece did not prove a success at the time, although Warde as Napoleon and Cordell as Wellington were engaged for it. The real battle was too young to be historically, and too old by ten years to be politically interesting to Englishmen.

Andrew Ducrow was long connected with Astley's Amphitheatre in London, where he first produced his three grand spectacular pieces, *Mazeppa*, *Waterloo*, and *Khyber Pass*. He was an unapproachable stage manager, having a great eye to the picturesque grouping of crowds. It was his custom to purchase a new hat on the last day of rehearsing a new piece. He would call attention to its gloss, shape, and good fit, enlarging at the same time upon its cost. When he came to his grand effects and anything went wrong, he would deliberately give his hat a crushing blow, and cry, "There goes seven - and - sixpence! Try again." They generally did it better the second time. Failing in another effect, he would take off the hat and, rubbing it furiously, growl, "There goes fifteen shillings, damn it; try again." But when a climax came and all went wrong, he would dash the unfortunate hat on the ground, and, vigorously jumping on it, yell, "There goes a guinea; try again and do it, or, damn ye, I'll smash the lot."

The 1824 season at the Birmingham theatre closed on the 25th of October. On that occasion Alfred Bunn appeared as Sir Edward Mortimer in *The Iron Chest*. Three years later Bunn crossed over to Dublin and rented the Hawkins Street theatre from Henry Harris at £3000 for one year. It was



during Bunn's management of this historic house in 1827-1828 that the first Italian Opera Company visited Dublin, and Charles Kean made his first appearance before an Irish audience. In 1830 Bunn took on the management of the Fishamble Street theatre in the same city, but both ventures proved disastrous failures. Twenty years later he revisited the Irish capital as a "monologue entertainer," giving sketches of his eventful career as actor, author, and theatrical manager.

Bunn took part in many of the church and stage controversies that were so general in the early part of this century. Perhaps the most remarkable was during his 1824 management in Birmingham. A well-known dissenting clergyman, the Rev. Mr James, of Carr's Lane Meeting House, published a tract entitled "A Christian Father's Present to his Children." In it he violently attacked the drama and the stage. He was aided in this by two celebrated preachers, the Rev. Robert Hall and the Rev. Edward Irving. The following extract from Mr James' "Reply" to Bunn's "Defence of the Stage" will give some idea of the bitter partisan the Birmingham actor-manager had to contend with. It is taken from the *Birmingham Spectator* of the year 1824:

"When we see the Dramatic Lord of those Crypts surrounded by his murky satellites (actors), each with a stiletto under his gaberdine, ready at the nod of their leader to dash their poignards into the bosom of an unsuspecting man, taking every unfair advantage by suddenness of attack, making the onset in darkness, studiously masking themselves, and religiously concealing recognition. Beware, young men, of those gates that open to destruction. Our drama is polluted with rugged ferocity; the secret assassin of man's untarnished name, the debauchee, the gamester, the reviler at religion, and a host of Satan's faithful adjutants. Is not the hero of the melodrama frequently a barbarous ruffian? For the injury done, Mr Bunn, do thee penance before you can receive absolution from the Rev. Mr James, or the public. Be thankful to those who have raised you into notice. Reform the character of the pieces. Render the theatre a credit to the place and a mark of its taste, and then only expect support from the community, or even quarter from the critics."

All this was brought about by the acting of a Mr Russell as Mawworm in Bickerstaff's comedy *The Hypocrite*, which Bunn put on several nights as an afterpiece during the season. In the screen scene, made famous by the elder Mathews, Russell used to mount a table and tell the audience that he wanted to go a-preaching in Carr's Lane, and then and there gave a burlesque harangue in the well-known tone and manner of Mr James. On these occasions it was said that Bunn filled his house with "orders" so that all might enjoy the clever caricature.

For many weeks the "Meeting House" anathematised the sins of Bunn's playhouse, and Bunn jeered the alleged hypocrisy of Mr James and his critics. A facetious scribe wrote the following lines in one of the local papers at the time which brought the subject to a speedy termination :

" With Bunn and with James let's no longer be teased :  
Nor ears with their wrangling be cramm'd ;  
Who choose—let them go to the play and be pleased,  
Those who like—to Carr's Lane, and be d——d ! "

Poor Bunn in his replies indulged in very warm and petulant language, and, as a local wit declared, the Rev. Mr James in addition to his regular calling could now be termed a baker, for he had made "a hot cross Bunn."

As is generally known, he was by many tauntingly called "the poet Bunn," he having, while manager of Drury Lane, written the libretto of several operas. Bunn's end was a sad one. His talented wife deserted him. His pride sank under the blow, and he, who had been the gayest of the gay, ended his days as a monk in a Trappist monastery. He died at Boulogne in December 1860, aged sixty-two.

We will now leave Birmingham and, in the next chapter, follow the subject of our memoir to his new home and his subsequent school career.



## CHAPTER II

Barry Sullivan's parents remove to Bristol—Some famous Bristol men—The Bristol Stage—Sullivan's school-days—His taste for elocution—His love for reading Shakespeare—Is left an orphan—Placed in the Stokes Croft School—His school-days there—Apprenticed to an attorney—His dislike for office work—Goes to the theatre for the first time—Stage-struck—Macready visits Bristol—The effects of his acting on Sullivan—He determines to become an actor—An amateur effort—He quits Bristol and joins a strolling company—Sad experience on the way to Swansea.

TOWARDS the close of the year 1824 Barry Sullivan's parents, as already mentioned, left Birmingham and removed to the old seaport town of Bristol. Here they took up their residence in Trenchard Street, opposite to the Jesuits' church and school.

The inhabitants of this ancient Gloucestershire town on the sinuous Avon may well be proud of the famous men who were born within its historic walls, or who received in its quaint old schools the rudiments of that knowledge which in after life made their name and fame household words the world wide. Bristol had the honour of producing Grocyn, the first teacher of Greek in England, and as a fresh world for the intellect was unfolded by him, so to another of the sons of Bristol is due the renown of discovering a new Continent. In the annals of Bristol it may be questioned if any greater name is to be found than Sebastian Cabot the celebrated navigator, the first European to hail the vast country which we now call Newfoundland and the United States. Other noted Bristol men are Bowditch the African traveller, Hume our great historian, William Penn, father of the founder of Pennsylvania, Edward Colston the philanthropist, Canynge

the merchant prince, Chatterton the hapless poet, and Southey the kinsman of Coleridge.

Bristol has long been associated with the representation of the tragic and poetic drama. As far back as the year 1597 Shakespeare, with a company of players from London, honoured it with a visit. Every illustrious player of the last and present century has appeared on the Bristol stage, and many of the greatest have passed the time of their novitiate at the King Street theatre, notably the queen of tragedy, Mrs Siddons. This theatre was originally opened by David Garrick in May 1766, and it was at this house also that the celebrated Mrs Inchbald made her début, 1771, as Cordelia to her husband's Lear. In 1825 this theatre was under the management of the elder Macready, father of the great actor. He began life as an upholsterer in Bride Street, Dublin, but eventually became a player and finally theatrical manager, first of the Royalty Theatre, Wellclose Square, London, in 1788, and subsequently of the Manchester, Birmingham, Sheffield, Newcastle, and Bristol theatres.

The "Stars" visiting the Bristol theatre during the next twelve years (1824-1836) mainly consisted of those already mentioned in connection with the Birmingham theatre. In addition there were also visits by Edmund Kean, Charles Kemble, Ira Aldridge (the African Roscius), Charles Mathews, Liston, Charles Kean, T. P. Cooke, Downton, Chippendale, Benjamin Webster, Miss Smithson, Madame Vestris, Fanny Kemble, Miss Huddart, and Ellen Tree. Those visits were usually made on their way from this port to the Dublin and Cork theatres. A voyage to Ireland is at present very different from what it was early in the century, and the wonder is that actors and actresses ventured on it so often before the application of steam had made its duration a matter of certainty. In those days the "sailing packet" was



a small trader, schooner or sloop, the voyage across from Bristol to Cork was a kind of purgatory for the time being, to be endured only in cases of absolute necessity. It was not alone the miserable accommodation and utter indifference to comfort that made the voyage of 250 miles an intolerable evil. Though it usually occupied but three or four days, frequently as many weeks were expended in making it. Many a time an actor had to spend a month on the voyage, putting back almost daily to the village of Pill till the wind changed.

"Tom" Sullivan, as he was called by his juvenile associates in Bristol, was a bright, genial and clever boy. He was a great favourite among them, and his boyish friendships were strong. At a very early age he was sent to the day-school attached to the Catholic church in Trenchard Street, which was presided over by one Martin Bayne. As a teacher Bayne was pedantically severe, and the wholesome dread which the ferule instilled into the mind of young Sullivan made him a most diligent pupil. In after life Barry Sullivan often said that he owed much of his success in life to the stern discipline of this schoolmaster, and to his talents and attention he was always ready to acknowledge his indebtedness. Bayne was an accomplished elocutionist, and the reading class was diligently looked after by him.

The records of a schoolboy's life afford but little for detail or observation. Sullivan was never very idle, neither was he over industrious. However, there was no period of his life during which he could not do as much in one hour as most other men could do in three. Much to his master's pleasure Sullivan early showed a great taste for reading aloud. Some two dozen boys were in his class, and in the oral examinations with which each morning's work began, Sullivan soon distinguished himself. His memory was good from the begin-

ning, and he is said to have gained smartness by doing his lessons aloud, in his own fashion, learning them by the ear as well as by the mind. His elocution for one of his age was considered extraordinary, so much so that he was often held up by the master as the model boy in that respect.

This house of learning was visited annually by an appointed examiner, who it seems was deeply in earnest but a little unmindful of the ignorance of his classes on many subjects. He would discourse to the little fellows as if they were university students, and he in the professorial chair he might have adorned. This worthy man had most likely a hint that great things were to be expected on such occasions in the reading and recitation, for whenever a particular passage was selected the best pupils were called upon by Bayne himself. Tom Sullivan was usually one of the first to be put forward, and the passages generally selected were the description of an English army from Shakespeare's *King John*, Prince Henry's soliloquy in *Henry the Fourth*, or the Duke of Gloster's reflections on his own deformity. He would listen attentively, expressing delight at the passionate rendering of the celebrated passages; but it must be admitted, however that Bayne often acted as prompter on such occasions, he being a student of the immortal bard as well as an ardent admirer of Edmund Kean and Macready.

It has often been said that poets are born, not made, and most assuredly the same applies to actors. As a lad Sullivan showed a great liking for Shakespeare's works—in fact, he appears to have been for ever reading and reciting them for the delectation of his schoolfellows and playmates of all ages. An anecdote, not often told, is worth reproducing, as it will illustrate this remarkable tendency at such an early age.

Young Sullivan and one of his schoolmates named Harvey were in the habit of meeting for play in the evening, near the



old Ship Inn at Lunsford's Stairs, St Michael's Hill, known to all Bristolians as an historic spot since the memorable siege of Bristol in 1643. On this particular occasion they had a regular good game, such as boys delight in. Tired of the amusement, the two young friends repaired to Sullivan's grandfather's house close by. On their arrival his companion, feeling dead tired from the game in which they had been engaged, threw himself into a chair and felt ready to go to sleep. Not so Sullivan. He was all alive, and to the astonishment of his companion he got a much-worn copy of Shakespeare from a hidden recess and bade him sit still and listen. The play the budding Roscius selected was none other than *Richard the Third*. There was no stopping him, and little then did his companion imagine that his boy friend would in after years be an illustration of one of the lines that he recited with such fervour: "Now are our brows bound with victorious wreaths!"

The period both of his home and school days was too short to exercise much influence upon his after life, but he always looked back upon it with a marked tenderness. He often said that he owed much of the amenities of his life to this schoolfellow. A lasting friendship sprang up between them, and Sullivan never visited Bristol without enjoying the hospitality of "dear old Harvey," who passed away a year before he made his last appearance on the stage.

While still a child about eight years of age he and his sister and their brother George (who entered the army and died young) were left orphans by the death of both their parents. A short time after his parents' death, about the year of the disastrous Bristol riots consequent on the Reform Bill, he was sent by his paternal grandfather to the Stokes Croft Endowed School. This school dates back as far as the year 1722, when the members of the Lewin's Mead Unitarian

congregation subscribed for its erection, and for the free education of orphan boys. All the boys wore a picturesque dress, consisting of dark blue knickerbockers, yellow stockings, square-toed shoes, a loose buttoned coat fastened by a leathern belt, and a 'Tam o' Shanter cap with a black tassel.

Here young Sullivan soon became a great favourite. The serious earnestness of his look, his striking precociousness, and his predilection for reading and reciting, marked him out as a boy of great ambition and dogged perseverance. His desire to improve and rise above mediocrity seemed to have been an instinct born in him, for while still a boy he would put forth all his energies to excel in what he saw accomplished by his companions even of an older age. He early took a very great liking for music and singing, and while at this school had many opportunities for learning both.

A long walk Clifton way, along the banks of the Avon, was his favourite recreation. During these excursions he would hold forth to his companions, repeating what he had been reading in language far above his years. Such, in brief, was the boyhood of Barry Sullivan, full of fun and mischief, often in dire straits because of some unusually daring freak, the foremost of his schoolfellows in games as in all their studies.

We now approach that period of his youth which is intimately connected with his after life. When fourteen he was apprenticed to an attorney named Burges, whose office was in the Bristol Council House in Corn Street. Young Sullivan at first gave great satisfaction to his employer; he was methodical in his habits, and had a strong sense of the value of time. His own natural resolution and industry would in a very short time have placed him in a high position in this walk of life; but it was not to be. He soon

longed for a change. His aspirations recoiled from the drudgery and sedentary habits of an office life; his health and good spirits flagged, and he was haunted with a sense of incapacity for business.

In this office was laid the foundation stone of that fabric which so soon was raised for the honour of the drama. Here most unquestionably the ambition for histrionic honours first fired his soul. He had never been to a theatre, nor had he ever seen a play until he came among those engaged at this office. All his new companions had been indulged in this amusement. After office hours he would occasionally go with them to the King Street theatre, and from his first visit he was completely "stage-struck"; and when Macready, then in the noonday of his fame, visited Bristol, it is doubtful if he had a more enthusiastic admirer than the Birmingham lad who was destined to wear the tragedian's mantle seventeen years later.

He first saw Macready in tragedy in January 1835 as Macbeth, and during his fortnight's engagement he never missed an occasion on which he played. Like many young men of his day he simply worshipped the great actor, and often was to be found among an eager crowd that waited outside the theatre at night to see him as Werner, Lear, Virginius, and best of all, Macbeth. Macready's acting made a deep impression on Sullivan; a long-denied intellectual nourishment seemed to be supplied; every time after witnessing the tragedian in his best parts Sullivan would think over and elucidate for himself the purport of the play. Macready's Macbeth was one of his greatest triumphs, and we can well imagine the inspiring effect his acting had on young Sullivan. It stirred up the first great ambition of his life; from that night he resolved to become an actor. No need to wonder at this, for Macready's Macbeth was an



astonishing piece of work—astonishing because of its pre-eminent truth of feeling.

Sullivan's interest in the theatre led him to seek out the actors, and among them a few earnest young men especially attracted him. With those he often spoke of the profession, and told them of his great desire to become an actor. But as is usual in all such cases, the actor's vocation was painted to him as a glaring and deceptive evil, and only resorted to from sheer necessity by those engaged in it. Still, after much questioning, he gathered some useful information, and among other things that if he did make up his mind to quit the attorney's office for the stage, in all probability it would be best to cross over to Ireland, where it would be easier for him to get an engagement than in England.

About this period he induced his fellow-clerks and a few of his former schoolmates to get up an amateur dramatic club, of which he, of course, was the head and front. Their improvised theatre consisted of two rooms in a house at the bottom of Host Street near the Colston Hall. Of scenery and dresses they had none, but the applause which always greeted their histrionic attempts was plentiful and uproarious, and doubtless filled Sullivan's head with day-dreams of future fame. Twelve bottles, holding as many candles, formed their "footlights," arranged across the upper end of the room euphemistically termed the stage. We have a notable parallel to this crude beginning in the life of Junius Booth, who, on the occasion of his first appearance as an actor, played to a small group in the loft of a cow house in Pancras Street, London.

Sullivan's fate was now sealed. He was fully determined to become an actor. To return to office work after tasting of public applause was not to be expected. Actors were to him beings of a superior order—those "motley representatives of

human nature " had for him an exceptional charm : he longed to be one of that Bohemian band so constantly coming and going in the old coaches to the theatre close by.

On all possible occasions he formed one of the crowd that would gather round the theatre when the troupe arrived on the coaches or waggon ; great would be the excitement when the " properties " were unpacked, the rolls of scenery especially being the most anxiously peered at by the juvenile onlookers.

Destiny now began to develop its plans. Early in the spring of 1837 he fully made up his mind to quit his master's office and his brethren of the quill, in order to begin life as a player—a career which he had earnest desires and strong hopes would lead to fame and fortune. While pondering over the when, the where, and the how, chance threw in his way a few members of a provincial manager's travelling company, passing through Bristol on their way to Swansea. They induced him to join their company—a few ill-clad strolling players. He consented, and on a certain dark and gloomy night, suited to the perpetration of such an act, he quitted his master's house. After much privation he and his new-found companions got to Tenby. On their way thence by boat to Swansea, Sullivan became very ill and was robbed of nearly all the money he possessed by someone on board. Arriving in Swansea he wrote to his employer in Bristol, telling him of his new start in life, and to his guardians for a little money to enable him to cross over to Ireland, as the theatre in Swansea was closed. His friends generously assisted him, and for the first few days he wandered about, thinking he was happy, and knowing that he was not.

Before continuing the narrative of Barry Sullivan's subsequent career we will pause awhile to see who were the men and women of light and leading on the English stage at the time he was about embarking on his life's work.

Edmund Kean was just three years dead, and during that brief period his accomplished son, Charles, had made rapid strides in his art and was now in the foremost rank of his profession, notwithstanding the many trials he had to contend with at the outset. His zeal for his profession, as is well known, amounted to enthusiasm, and he proved that the theatre can be made not merely a vehicle for amusement, but that it may be elevated into a gigantic instrument of education. Ellen Tree, who became his wife a few years later and partner in his many histrionic triumphs at the Princess's Theatre, had already won golden opinions previous to her American début.

William Charles Macready, by the force of his own genius had, step by step, overcome the prejudices of all his critics, until his position as a tragic actor of the first class—second to none—was acknowledged by all.

Samuel Phelps, John Vandenhoff, William Creswick, and James Anderson, were only provincial lights of uncertain popularity at this time. Fred Robson, John Buckstone, William Farren, "Ben" Webster, "Sam" Emery, Henry Compton, C. J. Mathews, Robert Keeley, Paul Bedford, Tyrone Power, and the inimitable Liston, were the comedians of the day; all gifted with a natural humour rarely met with, and never excelled in our day.

Foremost on the roll of actresses of this period must be placed the name of Helen Faucit, whose every impersonation was nature itself—nature in its finest and most beautiful aspect. Often from but a barren outline she poured into the character to be represented the strength and radiance of her own genius, and a noble picture was the result.

Fanny Kemble, the idol of the London stage, was absent with her father in America. During the eight years she was on the stage she revived the English national attach-



ment to the drama, and achieved for her father's theatre, Covent Garden, what the genius of Edmund Kean enabled him to do for Drury Lane. It is doubtful if a finer representation of Julia in Sheridan Knowles' exquisite play *The Hunchback* was ever seen on any stage since Fanny Kemble created the part.

Mrs Keeley and Mrs Fanny Stirling at the old Adelphi had already captivated all who saw them in their widely different characters. It would be difficult to name an actress of the past half century whose comic efforts were so natural and unrestrained as those of Mrs Keeley. She possessed nearly all the unctuousness of her husband "Bob" Keeley, one of the best comedians of his day. It was well said of her by George Henry Lewes, that she concentrated into her repartees an amount of intellectual *vie* which gave such a feather to the shaft, that the authors must often have been surprised at the revelation to themselves of the force of their own wit. Eye, voice, gesture, sparkled and chuckled; one could see that she thoroughly enjoyed the joke.

No need to repeat here that Mrs Stirling soon came to the front in her profession after her London début on New Year's day 1836, at the Adelphi, then under the management of Mr and Mrs Yates. She has not in living memory been approached in old comedy parts. She had the rare gift and every qualification to produce a matchless embodiment of the piquant, the highbred, and witty heroine of the old dramas; and the rare art of giving point to the wit of her author, pathos to his melancholy, and emphasis to his satire.

Such were a few of the leading players on the English stage at the period when young Sullivan, full of hope, crossed the Irish sea.

## CHAPTER III

Sullivan departs from Swansea—Arrives in Cork—In quest of the theatre—His first interview with Manager Frank Seymour—A trial performance—*Love in a Village*—Sullivan enrolled a member of the stock company—Frank Seymour's peculiarities—His favourite parts—"Chouse is come again"—Seymour's early days in Glasgow.

IN the last week of May 1837 young Sullivan left Swansea by steamer for Cork. He was then a lad under sixteen, and his first experience of a long sea voyage was the reverse of pleasant. After a dreary passage of over thirty hours he was landed on the quay of the fair southern city.

Friendless and almost penniless he wandered about the picturesque old city, which at that time much resembled a Dutch town with its numerous waterways. Before nightfall he obtained lodging with Mr Nicholas Moore Stack (a popular amateur actor), whose house was on the Coal Quay close to the theatre. Rising early next morning he was out in quest of the theatre. His footsteps soon led him into George's Street, off the Mall, where the Theatre Royal was situated. This theatre was built in the year 1760, and was first opened under the management of the tragedian Spranger Barry. It was a fine commodious building, internally about the size of the London Haymarket previous to its alteration twenty years ago. The proprietor was a local auctioneer named John M'Donnell, who carried on his business in Patrick Street on the former site of a place of amusement known as the Apollo Theatre, and now the publishing office of the *Cork Examiner* newspaper.

As Sullivan entered this temple of Thespis everything

appeared to be in a state of dilapidation, including the manager, one Frank Seymour, a typical Bohemian, who eyed our young hero critically as he stood in his sanctum. Certainly Sullivan could not but have attracted his attention as he made his bow before him. He was somewhat older than a boy in appearance and younger than a man. A tall, slender figure, broad in the shoulders ; a face typically Irish, sallow complexioned and marked with smallpox. Strongly marked and expressive features ; firm set jaws, teeth of dazzling whiteness, long jet black hair, black bushy eyebrows, and fine piercing Irish blue eyes. Such was the Barry Sullivan of fifteen as he stood on the dimly lighted stage of the Cork theatre talking his projects over with the manager.

Seymour scanned him curiously from head to foot. "You want to go on the stage ?" echoed the manager ; "you're very young, and, of course, quite inexperienced. I'm afraid I can't do much for you ; however, come round to-morrow and I'll see."

Early next morning Sullivan was waiting on the jovial looking manager. His nervousness was greatly relieved by the kindly way Seymour greeted him, and his joy was unbounded when he told him he might be able to give him an opening soon at a small salary. He then requested him to read aloud and recite some passages out of a tattered old play-book, and being pleased with his delivery inquired if he knew music and singing. Sullivan was only too glad to satisfy him on that point, and greatly pleased his examiner by a capital rendering of the Scotch ballad "Jessie the Flower of Dunblane." That evening a performance of the ballad opera, *Love in a Village*, was to be given at the theatre by some local amateurs for the benefit of a popular lady vocalist, Miss Julia Smith, a niece of the enchanting songstress Kitty Stephens (afterwards the Countess of Essex), the rival of the famed Catalani.



When the hour for rehearsal came that morning it was found that one of the actors, a man named West, had absented himself. Learning that he could not be found Sullivan offered his services to Seymour, who at once accepted his timely offer and set him down for the part of Jack Eustace; Miss Smith taking the part of Rosetta. He lost no time in mastering the part, and at night his efforts were well received both by the audience and his fellow performers. But this his first appearance on the stage was unattended with any of that pomp and circumstance usually so inspiring to the débutant—he had not even the pleasure of seeing his name in the play bill. Seymour declared himself well pleased with his new recruit, and, placing his two hands on the young fellow's shoulders, he said solemnly, "Young man, you'll make an actor." There and then he engaged him as a member of the stock company, with a commencing salary of fifteen shillings a week, the remuneration he usually *offered* his *jeunes premiers*.

This was what was termed by actors "an oyster engagement" with "play-house pay"; that is, the engagement was to open and close on the same night, and payment only for each night they played. This rule applied to all the rank and file of Seymour's company. Sullivan, of necessity, was obliged to accept the salary offered, and out of this stipend he had to find his own stage wigs, hats, boots, etc.

Miss Smith was well pleased with Sullivan's impromptu performance and took an especial interest in him, advising him to study hard, and above all to be painstaking and attentive in everything that would be given him to do, predicting that he would one day be a "great man." This talented lady was, like Sullivan, a native of Birmingham, and when only six years of age made her first appearance on the stage at Bunn's theatre in that city, on 28th September

1824, as an infant pianist during a performance of *The Castle of Andalusia*.

Sullivan was elated at his first experience of stageland, and determined then and there to study hard and make himself *au fait* in everything necessary for success in his adopted profession. He was constantly in and about the theatre, even on Sundays, and when it was free from all the employees he would obtain permission to pace the stage and declaim to his heart's content. His study was marvellous, and in a very short time he could be relied upon to be letter perfect and often acted as prompter.

By the following season he was a prominent member of the stock company and a prodigious favourite with the audience.

The manager, Frank Seymour, was a very odd character. He could combine twenty occupations without being clever in one—a pretty general characteristic of country managers in those days. He was actor, fiddler, painter, machinist, and tailor, besides check-taker and billposter on occasions. But he prided himself more especially on his talents as an actor. This harmless eccentricity rendered him very dear to the Cork theatre-goers, who mercifully regarded his strong faith in his dramatic abilities as mental weakness. He was a native of Cork, where he originally carried on a hardware business in Patrick Street.

Seymour was a handsome, medium sized, stout man, with a short thick neck. At this time he was about sixty years of age. He was, indeed, the Falstaff of Cork, and in person he bore no slight resemblance to his great prototype. No reunion of convivial spirits was a success without "Frank," and wherever his rubicund visage and portly figure was seen it was considered good to be there. Thoroughly Irish, his wit and repartee were spontaneous and begotten of the moment. He was invariably in the best of humour and

health, and if asked how he was he would always answer, "High in spirits, but low in purse." He was the most impetuous fellow to be found anywhere; always in debt and constitutionally disinclined to pay anybody. The Ghost in *Hamlet*, Friar Lawrence in *Romeo and Juliet*, and Pat Murphy in *The Happy Man* were considered his best parts. But he could seldom be relied upon to be word perfect at night, and on such occasions gladly availed himself of the prompter, an office young Sullivan often rendered him during his novitiate days here.

Seymour was on very familiar terms with his audience, to many of whom he was popularly known as "Chouse." He received this peculiar nickname on a memorable occasion in Limerick, when he attempted the part of Othello. In the well-known passage,

"Excellent wretch! Perdition catch my soul,  
But I do love thee! and when I love thee not,  
Chaos is come again,"

he pronounced the word chaos as chouse. Ever afterwards, whenever he was announced to take part in a performance, the saying amongst his patrons was, "Chouse is come again."

Many years before he took on the management of the Theatre Royal, Cork, he had made a considerable sum as a theatrical manager in Scotland. Arriving in Glasgow he rented a disused building in Dunlop Street, had it fitted up and opened it as the "Caledonian Theatre." He heard it rumoured on the coach that a manager from Dumfries, no less a person than the famous John Henry Alexander, had been negotiating for this house, and actually did put in an appearance just as Seymour had all ready for the opening. Alexander was much annoyed at having been forestalled by the "foreigner," his favourite nickname for an Irishman. However, he saw there was a very extensive cellar under



the theatre which was used as a potato store. He immediately bought out the tenant and had the place fitted up as a theatre, calling it the "Dominion of Fancy." The roof of this temple of Thespis was the pit floor of Seymour's Caledonian, and the stage of the Caledonian the "flies" of the Dominion, a state of matters which at first caused grave unpleasantness and finally led to police interference.

*The Stranger* was a favourite play with Alexander when he was inclined to act, so to annoy him Seymour would put on the opera *Der Freischütz*, and when Alexander most desired silence for the development of his pathos the noise above was increased by the crashing of bullets, screams, drums and trumpets, culminating in a hullabaloo. Alexander could not tolerate this state of things, so coming to the foot-lights one night, in broadest Scotch he said, addressing his audience, "Scotsmen, if you love your country, uphold my dignity and expel that d—n foreigner." But it had no effect on them; they were not inclined to break the peace. The matter was eventually settled by the local bailie giving Alexander two nights a week and Seymour the other four nights. The rival theatre was, of course, supposed to be closed on the off nights, but a rehearsal of "a battle scene with full band parts" (or something equally noisy) was generally called for on the closed nights to annoy the "other man" (above or below, as the case might be). The rows between the two managers "drew" the public so well that Byrne of the Theatre Royal in Queen Street could get no audience and soon became bankrupt. Wary Frank Seymour was the first to hear of Byrne's flight from his creditors and lost no time in securing the license for the Royal, which was then one of the finest theatres in the kingdom—it even rivalled Drury Lane. He continued to be lessee of this theatre until it was destroyed by fire in January 1829.

## CHAPTER IV

Manager Seymour returns to Cork—He leases the George's Street theatre—The "stars" engaged from 1832 to 1836—The Woods—Mrs Waylett—David Rees—Pierce Egan—Miss Shirreff—Ira Aldridge—James Sheridan Knowles—Miss Jarman—Henry Bedford—Ellen Tree—Madame Celeste—Mun Noble Paumier—Miss Huddart—Charles Kean.

IN October 1832 Seymour returned to Cork and rented the Theatre Royal in George's Street for one month from M'Donnell, the lessee already mentioned. His company consisted of William Alexander, late of the Edinburgh, York, Glasgow and Belfast theatres, and brother of the before mentioned John Henry Alexander ; Graham, from Glasgow ; Gibney, from Belfast ; Taafe, Villars, and Starke, from the Royal in Edinburgh ; Murray, a son of the Edinburgh manager ; Mr and Mrs Connor, from the Royal in Dublin ; Mrs Seyton, a local celebrity ; and the Misses Harvey Kendall, Villars, and Taafe.

For his opening night Seymour engaged the celebrated English vocalists, Mr and Mrs Wood, who made their first appearance here on October 22nd as Hawthorn and Rosetta in *Love in a Village*. Manager Seymour made his début as an actor on the second evening of the Woods' engagement in the character of the bold outlaw Rob Roy, to the Francis Osbaldiston and Diana Vernon of the stars. When the Woods produced *Guy Mannering* on their third night, Seymour appeared as Dirk Hatterick, and in the after farce, *The Irish Tutor*, gave his first performance of Terry O'Rourke, *alias* Doctor O'Toole, a part he ever afterwards made his own. Towards the end of October he engaged George Horncastle, another very popular vocalist, from the Manchester

and Liverpool theatres, to support the Woods during the rest of their engagement. Horncastle made his first appearance as Figaro in *The Barber of Seville*.

The celebrated Mrs Waylett, one of the most charming singers and piquant actresses of her time, was Seymour's next "star." She was engaged for eleven nights early in November, when she appeared as Letitia Hardy, in *The Belle's Stratagem*; also as Kate O'Brien, in *Perfection*; Clari, in the *Maid of Milan*; Merton, in *The Four Sisters*; Constance, in *False and Constant*; Don Giovanni, in *Giovanni in London*; and Eudiga, in *Charles the XII., or the Siege of Staralsand*.

The first "benefit" of the season was given to Horncastle on the 16th of this month, when *The Hunchback* was performed in its author's native town for the first time, with the manager as Sir Thomas Clifford; Horncastle as Lord Tinsel; Taaffe, the Master Walter; and Mrs Connor, the Julia. On the preceding evening, it should be noted, Seymour and Mr Stack (already mentioned) appeared as Melcthal and William Tell in an act from Knowles' play. A week later the opera, *The Slave*, was put on for Seymour's own benefit, when he played Gambia to the Zelinda of Mrs Waylette, and he also appeared as Napoleon in an afterpiece entitled *The Emperor and the Soldier*.

The first "season" (of one month) was brought to a close on November 24th, on which occasion the evergreen *Paul Pry* was performed, with Mrs Waylette as Phebe.

After touring the principal towns of Ireland for a few months, Seymour and his company returned to Cork and commenced the 1833 season at the George's Street theatre on the 28th March with *Black Eyed Susan*. Amid a great flourish of trumpets and a liberal display of "bills," he an-



nounced for April 11th the grand production of Sheridan Knowles' "national" drama, *Brian Boroihme, King of Munster*, in which he appeared as the celebrated monarch, supported by George Horncastle as the King's bard, and Alexander as The O'Donoghue of the Lakes, a strange part for an actor with a very pronounced Scotch accent. Auber's melodramatic opera *Masaniello, or the Dumb Girl of Portici*, was also played on the same evening.

Benefits were almost a monthly occurrence in those days, for on the 15th of this month we find Horncastle making another appeal to his "friends and patrons" when *The Brigand* was performed in Cork for the first time with the *beneficiare* as Massaroni and Seymour his Lieutenant Rubaldo. As an afterpiece attraction, the "realistic" drama of *Tom and Jerry, or Life in London*, was put on, with Seymour as Corinthian Tom. Ten nights later the *Heart of Midlothian* and Fitzball's nautical drama, *The Pilot*, were both presented in Cork for the first time. In the former, Seymour and Mrs Seyton, his "leading lady," appeared as David Deans and Jeannie Deans; and in the latter, William Alexander essayed T. P. Cooke's great part of Long Tom Coffin, aided by Murray as the Pilot and Horncastle as Lieutenant Griffiths.

David Rees, a noted comedian, was engaged from the Theatre Royal, Dublin, for a fortnight towards the middle of May this year. He was considered the best Old Hardcastle and Sir Anthony Absolute then on the stage. He was one of a class of actors now nearly extinct, performing the parts in which Liston and Dowton were eminent.

For his summer "benefit" Seymour announced the first appearance in Ireland of Pierce Egan, the author of *Tom and Jerry, or Life in London*, in which play he made his début here as Bob Logic to the Corinthian Tom of Seymour, on May 24th. Pierce Egan was the well-known author

of a host of pugilistic and horsey books and periodicals, amazingly popular in their day. His success dated from the day on which he issued a periodical work with coloured plates by George Cruikshank entitled *Tom and Jerry, or Life in London*. In 1821 a dramatic version of this book was produced in London at the Adelphi Theatre, and the following year it was the *pièce de résistance* of no less than ten theatres in the Metropolis. After several performances of it at the Cork theatre Seymour brought the season to a close and took his company as usual on tour. In the month of August he leased the Derry theatre, and during his stay in that historic city he had the felicity of introducing to his audience the "Dublin Roscius," the sobriquet by which the fifteen years old Gustavus Vaughan Brooke was then known.

The winter season, 1833-1834, at Cork opened with the engagement of a tenor named Melrose, and Miss Shirreff, two very popular operatic artists. Nothing of note occurred until the 1st of March following, when the African actor, Ira Aldridge, was engaged for three weeks. Seymour now increased the prices of admission to all parts of his house in order to recoup himself for the high salary he had to pay the "African Roscius." He made a strange distinction between ladies and gentlemen patronising his boxes—the fair sex being charged three shillings, and gentlemen four shillings. The critical pittites were admitted for half a crown, and the "celestials" had to beg or borrow a shilling to witness a real live negro tragedian.

Aldridge chiefly confined himself during this, his first engagement in Ireland, to sensational melodramas, appearing only on a few occasions in a Shakespearean part. His performances during the three weeks comprised *Gambia* in Morton's play *The Slave*; *Antonie*, the savage, in *Father*

and *Son, or the Rock of Charbonniere*; Oroonoko, in the tragedy of that name; Karfa, in the melodrama *Karfa the Slave, or Three Fingered Jack* (written for him by Murray, the Edinburgh theatrical manager); Mungo, in Dibdin's musical farce *The Padlock*; the Moor, in the three act drama entitled *Hassan the Moor, or the Bold Outlaw* (played here on St Patrick's day 1834); the man Friday, in the drama *Robinson Crusoe, or the Bold Buccaneers*; and Kazrac, in a melodramatic version of *Aladdin*, to the Abenazar of Frank Seymour and the Widow Mustapha of Mrs Seyton.

Ira Aldridge also gave personations of Othello, Richard the Third, and Rolla, in which parts his fame had preceded him by many years. He was only thirty years of age at this time, and had already made his way to the front rank of tragic actors in his adopted country. He was a native of Senegambia, a town in Western Africa, and while in his teens was brought to New York where he received a good education with a view to joining the Church. About the year 1825 he came to Glasgow, to further his studies for a missionary career, but after a short stay in St Mungo's city he forsook the pulpit for the stage, and made his début a year later in London as Othello. He became a personal friend of Edmund Kean, with whom he frequently alternated the parts of Iago and Othello on the provincial stage.

The celebrated dramatist James Sheridan Knowles, accompanied by the renowned actress Miss Jarman, from Covent Garden Theatre, were the next "stars" engaged by Seymour. They opened on the 27th April 1834 in *The Hunchback*, Knowles appearing in his original character of Master Walter, while Miss Jarman supported him as Julia. A week later Miss Jarman appeared as Bess in *The Beggar's Daughter of Bethnal Green*, a now forgotten drama by Knowles, who on this occasion took the part of Lord



Wilford, while Seymour represented the Blind Beggar. *William Tell* was presented in its entirety for the first time here on May 2nd, when the versatile author appeared in the title rôle.

The George's Street theatre closed on May 18th, when Seymour transferred his company to Limerick. In July, George Bennett, a leading actor from Covent Garden, came to Cork and took on the management, bringing Henry Bedford with him from the Theatre Royal, Dublin. The opening performance on July 28th consisted of *My Neighbour's Wife*, with Pritchard as Sommerton. This was followed by a Concert in which Madame Caradori took a prominent part, assisted by Mons. Regondi, a famous guitarist. On the occasion of this *maestro's* benefit he was announced to perform a fantasia on a concertina, when the following extraordinary notice was appended to the playbill :

"In addition to its beauty of tone and power of expression, this *newly invented instrument* possesses the capability of sustaining and performing full and effective harmonies. The concertina is at present esteemed by the fashionable circles of London the most elegant novelty in the list of the instruments played upon by ladies."

Whether the ladies of Cork appreciated the harmonies of the "elegant novelty" history does not inform us.

Madame Caradori made her début in opera two nights later as Rosetta in *Love in a Village*, to the Hawthorn of George Horncastle and the Young Meadows of Henry Bedford, and a few nights later she appeared as Polly in the *Beggars' Opera*, Bedford playing Captain Macheath.

Henry Bedford had been a "stock" tenor at the Theatre Royal in Hawkins Street, Dublin, for some years. He was brother of the celebrated Adelphi comedian, Paul Bedford, and father of the later-day comedian, Henry Bedford.

Bennett's first important engagement, after he became manager here, was that of Miss Ellen Tree, who made her first appearance in Cork, her native city, on August 5th, 1834, as Donna Violante in *The Wonder*, the new manager taking the part of Don Felix. The distinguished actress received quite an ovation from her townspeople. She was then only twenty-eight years of age, and universally conceded to be one of the most gifted actresses on the British stage. During her six nights' engagement she played Juliet, Letitia Hardy, Lady Macbeth, Lady Teazle, Juliana, Rosalind, and Julia in *The Hunchback*.

Following the young tragedienne came Miss Shirreff, the prima donna, for sixteen nights of English opera. After each night's opera Usher, the celebrated clown, appeared in his pantomime entitled *Harlequin, or the House that Jack Built*, which had been running at the Dublin Royal the previous season for fifty-three nights.

Madame Celeste, the great melodramatic actress, was the next arrival here, fresh from her first success in London. She made her first appearance in Ireland at this theatre on September 3rd, 1834, as Mathilde de Meric in *The French Spy, or The Wild Arab of the Desert*. During her engagement she also appeared as Hope Gough in the sensational American drama, *The Wept of the Wishton Wish*, founded on Fenimore Cooper's novel, "The Borderers," as well as in a trio of characters in a nautical drama entitled *The Wizard Skiff, or the Tongueless Pirate Boy*; also as the Dumb Sailor in *The Death Plank*, another "nautical shocker," and Adhel in *The Moorish Page, or the Knight of the Bleeding Scarf*. These highly seasoned dramas were diversified by the engagement of a graceful *danseuse* named Smith, described on the programme as the "Irish Taglioni." She and the beautiful Celeste, who was only out of her

teens, danced a *pas de deux* at the close of each evening's performance. Celeste was matchless in her art, and had no successor.

Much to the delight of the Corcagians, Frank Seymour returned and took up the managerial reins once more. For the opening night of his 1835 season (Monday, May 4th) he engaged Charles Kean, who made his *début* on the Cork stage that night as Richard the Third, with the redoubtable Seymour as the Earl of Richmond and Miss J. Cruise (from the Theatre Royal, Dublin) as Lady Anne. The following curious notice was appended to the "bill" that evening: "It is respectfully hoped no person will feel offended by its being fully stated no stranger whatever can be admitted behind the scenes during the performance."

During his stay here of seven nights Kean also played Hamlet, Sir Giles Overreach, Othello, Shylock, and Macbeth, supported by the manager as the Ghost, Wellborn, Iago, Antonio, and Macduff. For a few nights after Kean's departure Seymour played "star" himself, appearing in such parts as the Count de Valmont in *The Foundling of the Forest*, and Mathew in *The Warlock of the Glen*. In the middle of May he engaged W. F. Wood and his dog Bruin (from Drury Lane) for the melodramas *The Wild Boy of Bohemia, or the Force of Nature*; *Cato the Foundling Slave, or the Planter's Faithful Dog*; *The Dog of Montargis, or the Forest of Bondy*; and *The Knights of the Cross, or the Hermit's Prophecy*, in which latter, Wood as Sir Kenneth and Seymour as Richard Cœur de Lion were "supported" by the dog Bruin as Roswal, the faithful mastiff.

An Irish vocalist and comedian named Weekes, from Drury Lane, was the next attraction. He became a great favourite in Cork in such parts as Dennis Brulgruddery in



Colman's comedy, *John Bull*; Teague in *Honest Thieves, or the Faithful Irishman*; Terry O'Rorke in *The Irish Tutor*; Looney M<sup>re</sup> Tuoultier in *The Review*; and O'Rafferty in *The Irishman in Italy*.

On June 8th, the second last night of this season, there was produced on a grand scale the military drama, *The Battle of Waterloo, or the Glorious 18th of June*, in which the versatile manager enacted the part of Napoleon Bonaparte!

No engagement of especial note was made from this until the following August, when Miss Ellen Tree came accompanied by the veteran comedian, William Dowton, who appeared in his inimitable impersonation of Falstaff to her Mrs Ford. Towards the end of September Miss Shirreff, Miss Byfield, and George Stansbury, formerly a member of the De Begnis Italian Opera Company, entered on a two weeks' engagement, playing *La Sonnambula*, *Der Frieschütz*, *The Duenna*, *The Beggars' Opera*, and *Guy Mannering*.

Seymour commenced the year 1836 by engaging a company of French players, who had been recently appearing at the Dublin theatre. The principals were M.M. Hypolite, Bazin, Cossard, Viardot, Grandel, Adrien; Mdmes. Bazin, Cossard; and Mdles. Amelie, Adeline, and Fanny. Their repertoire consisted of *Le Duel*, *Les Gantes Jannes*, and *Le Philtre Champenois*. As was to be expected, this engagement did not draw.

Ellen Tree paid a return visit in April, accompanied by a "new tragedian" named Mun Noble Paumier. On May 4th Paumier took a "benefit," when he played Hamlet for the first time on any stage; Seymour enacting the Ghost; Miss Julia Cruise, Ophelia; and Mrs Seyton, Queen Gertrude.

Paumier was a young man at this time. He was born in

Whitehaven about the year 1805. He came of a wealthy North of England family, and leaving college at an early age became stage-struck on seeing Macready perform in the Liverpool theatre. After this engagement at Cork, Paumier went to London and offered Manager Alfred Bunn of Drury Lane £150 to be allowed to appear as Hamlet at his theatre. This he eventually did, with fair success, on May 17th, 1836. His friends journeyed by coach from Whitehaven and hissed him on his first entrance on the stage, that being their way of trying to make him abandon the profession, but he had the sense not to mind them. From this he rapidly came to the front and gained a popular verdict for his representation of some Shakespearean parts. He frequently toured the provinces with Miss Helen Faucit. He was of prepossessing appearance, and although six feet two inches in height, he carried himself very gracefully. After spending a large fortune in the management of the Whitehaven, Newport, and Carlisle theatres, he retired from the stage. His last performance was Shylock at the Whitehaven theatre (under Fletcher's lesseeship) in the autumn of 1875. He died in the year following and was buried at Egremont Cemetery.

Seymour produced *Rob Roy* on the night after Paumier's benefit, when he impersonated the bold outlaw, supported by Miss Cruise as Helen, and Miss George, a favourite vocalist from Glasgow, as Diana Vernon.

Charles Kean made his reappearance here on the 16th of May 1836, when he was seen as Hamlet. The Ghost on this occasion was, as usual, allotted by Seymour to himself, and Mrs Seyton took her time-honoured part of Queen Gertrude. No need to say that Charles Kean always received a cordial greeting from a Cork audience. He was twenty-five years of age at this time, having been born in the town of Waterford

on the 18th January 1811.\* A week later Kean paid a return visit accompanied by Miss Huddart (later better known as Mrs Warner), and remained until the close of the season on the 1st of June. They gave a special performance for the needy manager's benefit, when they appeared as the Glenroys in Morton's play, *Town and Country; or, Which is Best?*

\* His illustrious father, who lived till 1833, at the time of Charles' birth was a member of Andrew Cherry's travelling troupe, then playing an engagement at the Waterford theatre. Edmund Kean had not then risen to the pinnacle of fame which a few years later placed him high above all his contemporaries. He and his devoted Irish wife, Mary Chambers, also a native of Waterford, were but poor "strolling players," tramping from town to town throughout the kingdom, gladly accepting any offers to play in pantomime, farce, or tragedy.



## CHAPTER V

Frank Seymour in distress—Escapes from his creditors in a coffin—Helen Faucit visits Cork—William Farren—George Bennett becomes lessee—Mrs Honey—Watkins Burrough takes on the management—His failure—Seymour back again—Sullivan's name on a playbill for the first time—The future tragedian in Negro farces—He plays with "Jim Crow" Rice—Rice's extraordinary career—Sullivan's first meeting with Charles Kean—He plays his first Shakespearean part—His parts in Opera with Bedford and Bishoff—Dissatisfied with Seymour—Yearns for better parts and higher salary—Leaves Seymour's company—Joins Collins' theatre—Sullivan in sanguinary dramas—His early lessons in stage combats—Theatrical weapons then and now.

ON the occasion of Charles Kean's reappearance at the Cork theatre, as related in the last chapter, an amusing incident occurred whereby his Hamlet was nearly deprived of the paternal Ghost, for Seymour, as usual, was set down to be the garrulous old spirit, not on the score of a good reading, but on account of his deep sepulchral voice.

Unfortunately a tiresome creditor, destitute of every vestige of dramatic sympathy, had set the law in motion, and the bailiffs, failing to find the manager at his home, stationed themselves outside the theatre for the purpose of arresting him as he entered. The evening wore on and there was no appearance of Seymour. Shortly before the hour of commencing the performance several parcels and boxes were delivered at the stage door, where the officers of the law were on duty. Presently a coffin, with a cloth over it, was brought to the door by two men. "What's that for?" asked one of the bailiffs in awestruck tones. "Lord be praised, what a place to bring a coffin!" gasped the other officer. "This is a coffin for the grave-scene in *Hamlet*, stupid!" exclaimed one of the stage carpenters, as they carried the

dismal object in. Soon afterwards the bailiffs were amazed to hear the sound of loud and general applause in the theatre, as if greeting some favourite. On going in to see the cause of it, they found, to their great dismay, that Seymour, as the Ghost, was on the stage. Several of his friends in front had heard of the watch kept for him outside, and were as much puzzled as the bailiffs as to how he entered the theatre unnoticed. He had gone in between the two wide-awake sentinels snugly ensconced in "the coffin for Ophelia!" Once inside the theatre he was in a position to parry the legal weapon, and as there was a splendid "house" on the occasion, he was enabled to pay some of his debts out of the not-too-often-full exchequer.

By many of his company he was nicknamed Frank "*Schemer*," on account of the remarkable subterfuges he would resort to in order to escape a creditor. Meagre as was his stock salary list, the members of his company were often compelled to leave on treasury night without the wherewithal for bed and board. It was said his poverty and not his will consented, for owing to his losses in Glasgow, by the burning of his theatre there, and the indifferent support given to his theatre in Cork during the summer season, he was always in very low water financially.

Poor Frank Seymour! the stage knows him no more. He sleeps well, within sound of the Bells of Shandon.

George Bennett again undertook the management of the George's Street house in July 1836, and reopened with the engagement for one week of the celebrated William Farren and his illustrious step-daughter, Helen Faucit. Their repertoire for the first few nights consisted of *The School for Scandal*, and *The Rivals*; Helen Faucit appearing as Lady Teazle and Julia, and Farren as Sir Peter Teazle and Sir Anthony Absolute. Helen Faucit's other characters during

the week were the Widow Cheerly in Cherry's comedy *The Soldier's Daughter*, and Lady Contest in *The Wedding Day*. Although only seventeen, she is reported to have made a good impression on her audiences by her vivacity, which stood her in good stead for a more studied portrayal of Sheridan's heroines.

The 1836 season came to a close in November. On the 17th the sprightly comedy *The Rival Pages* was played, with the celebrated Mrs Honey as Victorie. The vivacious comedienne was succeeded on the last week of the month by a "heavy" tragedian named Butler, and his wife. A fortnight later the house reopened for a few nights on the occasion of a visit of Clara Fisher Maeder and James Browne the comedian. Their performances consisted of *The Belle's Stratagem* and Moncrieffe's extravaganza *Giovanni in London*, with Mrs Maeder as the amorous Don and Browne as Leporello.

New Year's day 1837 brought a new manager to the George's Street theatre in the person of Watkins Burrough, who was also the lessee of the Belfast theatre at this period. He had been a stock actor for many years at that refuge of the melodramatic muse known to cockneys as the "Old Vic." He was assisted in his new duties in Cork by his wife, who also shared his honours on the stage in leading rôles.

Charles Kean was engaged by the new manager as a sure draw on the opening night, when he played Macbeth for the first time on any stage, supported by Mrs Watkins Burrough as Lady Macbeth. After Kean left, Burrough put on the spectacular four act drama *The Jewess*, with Mrs Burrough as Rachel and he as Eleazar. This piece remained on for a week. For the essential "afterpiece" each evening, Buckstone's burletta *The Convent of St Eloi; or, the Pet of the Petticoats* was played, with the manager



as the Chevalier St Pierre, and his wife as Paul "the Pet." The season, however, was not a financial success, as was evidenced by Burrough's statement made on the twenty-second night of his management.

"The nightly attendance has been of the most scanty description, though I have every reason to believe that my audiences have been invariably assured of my well founded claims to public support. In justice to my company I am obliged to continue the season until the various performers can furnish themselves with other engagements, such being my imperative duty; I have recourse, however, to a last experiment—not with a hope of reimbursement for my losses, but to obtain an audience—I will produce some most talented and reputable performances, to surpass which I challenge any manager out of London. The prices of admission therefore will be, Boxes 1s. 6d.; Pit 1s. and Gallery 6d."

The "talented and reputable" performances consisted of a nautical melodrama entitled *The Sea, The Sea, The Open Sea*; or, *the Haps and Hazards of an Ocean Child* (!); also *The Idiot Witness, or the Solitary of the Heath*; and a "military" drama, *Austerlitz, or the Soldier's Bride*, in which Burrough took the part of Napoleon, and his wife that of Constance de Merivale.

Notwithstanding the reduced prices Burrough did not win the support of the Cork playgoers, so, after a few more highly sensational pieces, he brought his season to a close in the last week of February 1837, with an avowal never to set foot on the Cork stage again.

Frank Seymour, the ever welcome though impecunious, took up the managerial reins again in May 1837, and, as will be remembered, it was in the first week of the next month that Barry Sullivan joined his company at a weekly salary of fifteen shillings.

T. D. Rice, the American comedian, had just commenced an engagement at the time, and on June 7th, when the performance was for the benefit of the Irish vocalist and comedian Weekes, who accompanied Rice on his tours, Sullivan had the untold pleasure of seeing his name on a play-bill for the first time.

As this performance marks an epoch in the life of Barry Sullivan, it will doubtless be of interest to give here a copy of the bill for that evening, wherein it will be seen that our young hero was intrusted with a not unimportant part in each of the three pieces presented.

THEATRE ROYAL, GEORGE STREET, CORK.

For the Benefit of

MR WEEKES.

On which occasion the celebrated American comedian

MR RICE,

Who has postponed his departure from Cork till Friday next,  
will perform.

Mr Weekes respectfully announces to the Nobility, Gentry, Officers of the Garrison, and public of Cork and its vicinity, that his benefit takes place this evening, *Wednesday, June 7, 1837.*

The performance will commence with the laughable  
Burletta called

*THE MANAGER IN DISTRESS;*

*or,*

*THE THEATRE IN AN UPROAR.*

Paddy O'Carrol, the Irishman in the Pit . . . Mr Weekes.  
(With the song of "Drimindoo Deelish,"  
or the poor Irishman's lament for the  
loss of his black-brown cow.)

Manager . . . . .	Mr Villars.
Easy . . . . .	Mr Rourke.
Prompter . . . . .	Mr Sullivan.
Gent in the Box . . . . .	Mr Kirk.
Servant . . . . .	Mr Seyton.
Yorkshireman in Gallery . . . . .	Mr Taaffe.

Followed by

A SHAWL DANCE, by Mdlle. Chevalier.

After which, for positively the last time,

*THE VIRGINIAN MUMMY.*

Ginger Blue . . . . . Mr Rice.

(In which Mr Rice will introduce his celebrated song "Jump Jim Crow," with appropriate and local "effusions.")

Captain Rifle . . . . .	Mr Kirk.
Doctor Galen . . . . .	Mr Villars.
Charles . . . . .	Mr Sullivan.
O'Leary . . . . .	Mr Taaffe.
Schoolmaster . . . . .	Mr Jones.
Lucy . . . . .	Miss Villars.
Susan . . . . .	Mrs Seyton.

A favourite song by Miss Villars.

A new *pas seul* by Mdlle. Chevalier.

To conclude with the laughable piece of

*BOTHERATION; OR, A TEN YEARS' BLUNDER.*

Thady O'Blarney . . . . . Mr Weekes.

(Who will sing "The Groves of Blarney," "London Agrah is the Devil's own Shop," and by desire "The Boys of Kilkenny" and "Paddy Cary.")

Jack Hopeful . . . . .	Mr Kirk.
Varnish . . . . .	Mr Sullivan.
Dr Wisepate . . . . .	Mr Villars.
Robert . . . . .	Master Seyton.
Lady Apes . . . . .	Mrs Seyton.
Mrs Varnish . . . . .	Miss Villars.
Peggy . . . . .	Miss Poole.

At the close of the performance a "benefit" was announced on the following evening for Seymour, when Rice and Weekes were to appear in three pieces. The opening piece was *The Three Rivals; or, Love in a Box*, with "Jim Crow" Rice in his original part of Cæsar "the dandy nigger," while Sullivan took the part of Charles Fitzmartyn. This was followed by the farce *Born to Good Luck; or, The Irishman in Naples*,



with Weekes as Paddy O'Rafferty and Sullivan as Lupo. The negro drama *The Virginian Mummy*, with the same cast as on the preceding evening, brought this performance to a close. In it Rice, as usual, sang his absurd song, illustrated by a blackened face, tattered coat, and grotesque dance :

“Wheel about and turn about, and do just so,  
And every time I turn about I jump Jim Crow.”

This ditty was sung, or rather yelled, by the urchins of the streets for many a day, while the organs, street singers, and concerts were all “Jump Jim Crow” mad.

A few years before his visit to Ireland Rice was a subordinate actor in the Louisville theatre, where he was particularly remarkable for nothing but being the best dressed man in the company. He was born in New York in May 1808, and after serving an apprenticeship to a wood carver he went on the local stage as a supernumerary. Later he became attached to several of the western theatres, and while at Pittsburg in 1832 a piece was got up in which he was persuaded, much against his will, to take the character of a negro. He consented only under the stipulation that he should be allowed to introduce a song of his own. Rice was always fond of riding, and frequently associated with a very droll negro ostler who used to dance grotesquely and sing fragments of a song about one “Jim Crow.” Rice found little difficulty in transforming the ostler into a tutor, and in a short time he was thorough master of the melody and all the steps, words, and drollery of the character. The evening of his début in the new piece came, and never did Kemble or Talma study more over the effect of costume than did Rice in dressing for his negro part. The play commenced and went on dragging heavily and lamely until the third scene, when his song came in. It soon called down expressions of pleasure that could not by any means be mistaken, and at its conclusion the

manager had the pleasure of listening to the loudest encore he ever heard in his theatre. The play was announced again, but it was soon discovered that the song was all the audience wanted, and so Jim Crow emerged triumphant from the ashes of a worthless play to delight America and Europe. At this time, it must be remembered, illustrations of negro humour were new to the public. The Christy Minstrels, Ethiopian Serenaders, and other real or mock negro melodists had not been thought of. Rice's success as the first "knight of the burnt cork" was marvellous. In 1836 he came to London. Here he often performed at three theatres nightly, the same audience in many instances following him from one theatre to another. People who would have grudged their time and money to see Macready, crowded with breathless anxiety to hear the new negro minstrel. He received large sums at every theatre he visited in the United Kingdom, and as he had the naming of his own terms, his income in a few years was almost fabulous. This he squandered in reckless extravagance. It is related that he wore a dress coat with guineas for buttons, and as he was nearly seven feet high there was ample room for a goodly display. His extraordinary successful career was suddenly brought to an end by paralysis, and he ended his days in great poverty and suffering and was buried by public subscription in his native city in September 1860.

On Weekes' and Rice's last night in Cork (Friday, June 9th, 1837) Colman's comedy, *John Bull, or an Englishman's Fireside*, was performed, Weekes playing Dennis Brulgrudery; Seymour, Peregrine; and Sullivan, Frank Rochdale.

The following Monday, Charles Kean paid a return visit and commenced his week with *Richard the Third*. On Kean's third night young Sullivan was given his first Shakespearean part, Rosencrantz.

The following is a copy of the playbill of that eventful night :

THEATRE ROYAL, GEORGE'S STREET, CORK.

By Permission of the Right Worshipful J. Saunders, Esq., Mayor,

SECOND APPEARANCE OF THE HIGHLY

CELEBRATED TRAGEDIAN,

MR KEAN,

Who is engaged for Four Nights.

On Wednesday Evening, 14th June 1837,

Will be acted Shakespeare's Tragedy of

*HAMLET, PRINCE OF DENMARK.*

Hamlet, . . . . .	Mr Kean.
Ghost of Hamlet's Father, . . . . .	Mr Seymour.
Horatio, . . . . .	Mr Hyde.
Laertes, . . . . .	Mr Lacey.
King Claudius, . . . . .	Mr Taaffe.
Rosencrantz, . . . . .	Mr Sullivan.
Guildestern, . . . . .	Mr Rourke.
Osrick, . . . . .	Mr Kirk.
First Gravedigger, . . . . .	Mr Alexander.
Second Gravedigger, . . . . .	Mr Jones.
Francisco, . . . . .	Mr Francis.
Polonius, . . . . .	Mr Villars.
Marcellus, . . . . .	Mr Smith.
Actor, . . . . .	Mr Williams.
Bernardo, . . . . .	Mr Richards.
Lucianus, . . . . .	Mr Smedley.
Ophelia, . . . . .	Miss Poole.
Queen, . . . . .	Mrs Seyton.
Player Queen, . . . . .	Miss Villars.

The after-piece on this evening was the two act farce *The Spectre Bridegroom*, and in it Sullivan was given the part of Captain Vauntington. Two nights later Macbeth was played by Kean, when Sullivan was selected for Seyton. On the Monday following Kean had a benefit, when he appeared for the first time on any stage as Sir Giles Overreach in Massinger's play *A New Way to Pay Old Debts*; Sullivan was not in the bill that evening. There was no



performance on the 20th in consequence of the death of William IV. Kean's engagement was extended for another week, in consequence, as the bills announced, of the "great success" attending his performances. *King Lear* was played on the 23rd of June, when Sullivan supported Kean as the Duke of Albany. For the following Monday Seymour announced his inevitable "benefit," when he informed his patrons that Charles Kean had offered his services gratuitously, and would make his appearance as Richard the Third. This performance duly came off, with the impetuous *beneficiare* as King Henry; Miss Herbert (from the Theatre Royal, Dublin) as Queen Elizabeth, and Sullivan as Brackenbury.

Kean bade farewell to Cork the following evening, when *King Lear* was repeated, the cast being the same as on the previous Friday.

Leaving Ireland, Kean once more turned his face towards London, and this time was successful in getting a three weeks' engagement from Alfred Bunn to play at Drury Lane for £50 a night—a sum, it must be said, far above his merits at the time.

On the 1st of August 1837, we find Seymour announcing to the "nobility, gentry, officers of the garrison, and public in general of Cork and its vicinity," that the "admired opera" of *Rob Roy, or Auld Lang Syne*, would be acted, when Henry Bedford the tenor, Bishoff, and Miss George made their appearance as Francis Osbaldistone, Major Galbraith, and Diana Vernon. Seymour was Rob Roy, and Sullivan got the small part of Macstuart.

The opera was followed by a "shawl *pas seul*" by Mdlle. Chevalier, and the farce *Mr and Mrs Pringle*, with Sullivan as Charles Robinson, and W. Alexander and Mrs Seyton in the name parts.

Two nights later Sheridan's *Pizarro* was played, with Seymour as Rolla ; Alexander, Pizarro ; Sullivan, Valverde ; and Bishoff, the High Priest. *Tableaux Vivant*, with songs by Miss George and Henry Bedford followed, and then the opera *Rosina* was given, with Miss George as the heroine, Bedford as Belville, and Sullivan as Paddy Carney. The next evening the popular soprano Miss Shirreff joined Miss George and Henry Bedford, and appeared as Agnes in Weber's opera, *Der Freischütz*, when Sullivan figured in the cast as one of the huntsmen. In the musical farce of *Inkle and Yarico*, which followed, our hero was set down for the Planter, as well as the Nobleman in *Clari the Maid of Milan*, and Baron Bjelke in *Gustavus the Third*. On the 28th of this month (August) Seymour had another "benefit," when Auber's opera of *Masaniello* was performed with "Frank" as the Neapolitan Fisherman, supported by Sullivan as Lorenzo ; Bishoff, Pietro ; Bedford, Alfonso ; and Miss Shirreff the Princess Elvira, with the usual number of incidental songs, including the then popular "Light of Other Days."

O'Keeffe's *Castle of Andalusia* was played at the George's Street theatre for the first time on September 2nd, with Miss George as Lorenza, and Sullivan as Calvette. This was the last night of the 1837 season, and a concert for a local charity followed the opera, in which Sullivan took part, singing, as was his wont, a pathetic Scotch ballad.

Although Sullivan was making good progress and giving satisfaction to the different "stars" visiting the Cork theatre, as well as becoming a favourite with the audiences, still he was not satisfied with the insignificant parts now and then allotted to him. He longed to have a part of some importance in the multifarious dramas, melodramas, and tragedies constantly being rehearsed by Seymour's company. He had also begun to recognise that singing and declamation were

incompatible pursuits, since the methods of producing the voice are totally different, and must therefore be mutually harmful, so he was determined to persevere in the dramatic profession at the expense of opera. He was also displeased with the small salary handed to him by Seymour whenever the "ghost walked."

Hearing that a rival theatre was about being opened in Cork by an actor from Dublin named Collins, Sullivan parted with Seymour the following spring and entered into an engagement with the new *entrepreneur*, who had already gathered together a tolerably good company, amongst whom were Messrs Perris, Lenox, Baker, Blacker, Myers, Blomley, H. Bellaire, F. Bellaire, Miss Crawford, Miss Humble, Mrs Collins, Mr and Mrs Robert Pateman, George Smythson, a Scotch actor, and John Bland, a nephew of Mrs Stephen Kemble.

Collins was a man of very varied experience. For many years he had strolled from town to town in Ireland as "manager" of a company of players as poor as himself, playing with them in barns and outhouses, and sharing such gains as fell to his lot amongst his threadbare troupe. Eventually better luck befel him, and in the winter of 1837 he and his wife, together with the two Patemans, were engaged to support Alfred Ormonde, a good all round actor, at the Abbey Street theatre, Dublin. In January 1838, Collins came to Cork and pitched his Thespian tent in old George's Street, opposite to Smith Street, to the great consternation of Seymour. The performances at Collins' "Pavilion," as he named the circus-like structure, drew a great part of the public away from the George's Street theatre, chiefly in consequence of the lower prices of admission to the former entertainments.

Collins did not at first issue a printed programme, he



simply announced the evening's performance in bold handwriting on stout paper hung outside his "fit-up." Melodramas of the most terrific description usually constituted the nightly bill of fare. These mainly consisted of *The Fiend of the Eddystone Lighthouse*; *The Idiot Witness, a Tale of Blood*; *The Mutiny at the Nore*; *The Floating Beacon*; *The Castillian Bandit*; *The Forest of Sauvart, or the Old Stone Cross*; the latter was described on the "bill" as "a new and interesting drama abounding with incidents of the most thrilling description"; all of which we may most powerfully and potently believe.

Another favourite piece at Collins' Pavilion was *The Cataract of the Ganges, or the Burning of the Forest*, being described as a "grand Eastern drama, replete with elaborate scenic [sic] effects!" On Queen Victoria's Coronation Day the performance here consisted of the two act melodramas *The Sea*, and *Cain and Abel*, and the farce *My Fellow Clerk*; on the conclusion of which *The Evil Eye*, *The Warlock of the Glen*, and *The Larboard Fin* were announced to the melodramatic saturated audience as being the plays for the following evening. These highly seasoned dramas were, however, occasionally diversified by a Shakespearean production, and the engagement of Mrs Collins (wife of the proprietor), a graceful tight-rope dancer. Tight-rope dancing was in great vogue in those days. It certainly was better than the desperate and fatal trapeze ascents so attractive in later times. Robert Pateman on occasions was "clown to the rope" during Mrs Collins' exhibition of her peculiar skill, in addition to taking leading parts with his talented wife in many of the dramas just named.

In most of the sensational pieces Sullivan took prominent parts. He soon became a great acquisition to the manager, as whenever any of the "leading" men failed to "turn up"

at night, he was always ready at a moment's notice to take their place, and invariably gave satisfaction to his audiences. With some members of the company he was, on this account, by no means popular ; but he received much kindly attention from an old actor engaged here named Stanley. He, no doubt, saw the latent genius in the young fellow, who was ever anxious to be learning his art and meant to succeed. In this primitive school of the drama, Sullivan gained much of that proficiency in stage fencing and combats which in after life became one of his most effective performances. He was an omnivorous reader, reading everything he could lay hands on. For this he was continually rebuked by his companions for the time he "wasted over books," and his inability to be "like other fellows." He was also much given to long walks by the river Lee, there to rehearse the long speeches he had to give out with full lung in the "Pavilion" at night. It is related that on one occasion some boys came upon him declaiming with such fervour that they took him for a madman escaped from the adjacent lunatic asylum, and fled the place in great terror. Barry Sullivan was always fond of the walk along the Marina ; the last time he visited Cork he might have been seen striding in that direction every day for his usual constitutional, and no matter how unfavourable the weather, nothing would interrupt his favourite exercise.

Business prospered so well with Collins that he soon abandoned the tent booth in Old George's Street and erected a small wooden theatre in Nelson Place, situated on the site of the present Cork Opera House, which fine building replaces the old concert rooms first known as the Atheneum, and later as the Munster Hall. The prices of admission to this little theatre, which still retained the old name of "Collins' Pavilion" and was opened "by permission of

the Right Worshipful J. Bagnall, Esq., Mayor," were—Boxes, one shilling ; Pit, sixpence ; and Gallery, threepence. Modest prices considering the heavy bill of fare put before the audience. Sullivan and the rest of Collins' company migrated to the new theatre, which was in every way more comfortable and roomy than the "fit-up," where the audience oftentimes overflowed into the street.

While engaged at Collins' theatre, Sullivan still lodged with Mr Moore Stack, whose house was on the Coal Quay as already mentioned. Stack, who from being a well-known amateur actor was frequently about the theatre, used to relate how he once had a little joke with Sullivan. It happened that one day Sullivan was studying a new part in one of Sheridan Knowles' plays. During his temporary absence from the house, Stack for amusement sake made himself familiar with several passages in the play, and having a remarkable memory he was able to do so in a short space of time. When Sullivan returned and took up his book, Stack asked him what he was reading. On being told, he said, as if only just remembering, "Ah, yes ; that is a very fine play," and then proceeded to quote the passages he had just been reading, as if they were old favourites, greatly to Sullivan's astonishment. Young Sullivan's respect for his landlord was greatly increased by this incident, and Stack had many a quiet laugh at the way he drew the "heavy man," as he called him. George Smythson, his fellow player at Collins', once related how he had played with Sullivan in the harlequinade of a pantomime sketch, in which was introduced a grand combat scene representing a duel between a Chinese and a British sailor, Sullivan impersonating the Jack Tar. This took the town by storm. The representation, by the way, was most appropriate, as the first war between Great Britain and China had just commenced ; and as in the



Celestial Empire, so on the Cork stage, "to aid the expression of the hour," the English carried the battle off victoriously. This stage fight was usually encored, so the "Chinaman" had to come to life again (quite a common thing in stage-land) and die twice. Sullivan gained great skill in fencing from these impromptu combats, and the grace with which he parried the cut-and-thrust attacks of his adversary was greatly admired.

Mention of this stage combat brings to mind the theatrical weapons to be found at the small provincial theatres in those days. The "armoury" usually consisted of two pairs of short broadswords, a half dozen stout sticks—maybe blackthorns—and a rusty flint-lock pistol that generally snapped twice before virtue felt itself secure. On one occasion the property sword at Collins' is said to have created unwonted tears and laughter from actors and audience. In a play in which one of the supernumeraries had to hand a sword from the side of the stage, he was told to have it ready and to give it handle forward when called upon. Determined not to make any mistake, the man stood at the wings for over ten minutes before he was wanted, with the sword gracefully shouldered handle upwards. When his cue came he advanced, and with a graceful bow brought the handle down into the actor's hand as rehearsed. The "villain" of the piece dropped it with a yell. It was nearly red hot! The unhappy "super" had been standing under a gas jet, over which he had unconsciously been keeping the handle of the weapon. Needless to say the final combat had to be "cut out" on that unfortunate occasion.

## CHAPTER VI

Seymour opens a new theatre in Cork—The Davenports and the "Infant Phenomenon"—Balfe and Miss Romer—Dan Shean from Dublin—His translation of S.P.Q.R.

SHORTLY after Sullivan quitted the George's Street Theatre, Seymour had a disagreement with M'Donnell, the proprietor. The fact was, Seymour was not regular in the payment of his rent, and as he was realising very little profit out of the theatre since Collins opened in opposition, he determined to resign his lease of the old theatre and open a smaller house close by, where he would be his own lessee and manager. Accordingly, with the financial assistance of Mr Kyrle Alleyn Deane, a Cork solicitor (cousin of Sir Thomas Deane, the architect), Seymour bought up and adapted a disused diorama building in Cook Street, and having obtained the customary license from the Mayor, he opened it as the "Theatre Royal Victoria" early in March 1838. Seymour had not much difficulty in inducing several of his former company at the George's Street theatre to enlist under his banner.

Business at Collins' Theatre was still going splendid, owing to the manager having put on some scenes from Shakespeare's plays at the suggestion of young Sullivan, who, it should be noted, took leading characters, and had become a popular favourite. Seymour was determined to outdo his rival, and accordingly entered into negotiations with John Calcraft (J. W. Cole), the manager of the Theatre Royal, Dublin, for the engagement in Cork of all the first-class artists visiting that city.

The first "stars" engaged by Seymour were Mr and Mrs Davenport and their eleven year old daughter, Jean Margaret

Davenport, who opened with the *School for Scandal* on the 27th of March 1838, with Miss Davenport as Sir Peter Teazle. She was a most vivacious young lady, and played men's parts with a rare talent. Miss Davenport was a Londoner, and made her début on the stage while a mere child as Little Pickle, in *The Spoil'd Child*. Her success was so great that she was speedily set to studying, and soon after this infant prodigy came out as Richard the Third. Her mother, as the Nurse in *Romeo and Juliet*, was the first to call Fanny Kemble on to the stage when that illustrious actress made her début in London. Miss Davenport's father was a capable actor, and also owned the Cambridge theatre. He is said to have been the original of Charles Dickens' "Crummels" in *Nicholas Nickleby*. He was in manner blandly grand—a second Micawber—always on the lookout for something to turn up. His daughter, Jean, is also stated, upon good authority, to have been the original which the great novelist caricatured so unmercifully as "The Infant Phenomenon" in the same work. Mr and Mrs Davenport "supported" their daughter (who was always the "star") on her first night in Cork as Joseph Surface and Lady Teazle.

Turning now to the George's Street Theatre, we find M. W. Balfe, the composer of the *Bohemian Girl*, appearing in English opera with the celebrated prima donna, Miss Romer, and Templeton the tenor. Balfe's charming opera, *The Maid of Artois*, was produced for the first time here on the 8th of August (1838), with the composer as the Marquis De Chateau Vieux, Templeton as Jules De Montangon, Miss Corri (from the Theatre Royal, Dublin) as Nuika, and Miss Romer as Isoline, her original part.

Miss Emma Romer had been only eight years on the operatic stage, having made her first appearance at Covent



Garden in October 1830 in Brinsley Sheridan's opera, *The Duenna*, together with John Wilson, the celebrated Scotch tenor. She was a very popular prima donna. Her repertory at this period consisted of *La Sonnambula*; *The Siege of Rochelle*; *Der Freischütz*; *Cinderella*; *The Mountain Sylph*; *The Gipsy's Warning*; and *The Enchantress*—the last three having been specially written for her. It was Miss Romer who created the part of Maritana, when Wallace's charming opera was first produced at Drury Lane. She was the daughter of a London jeweller, and was born at Holborn in the year 1814. Her musical education was of the first order, and she possessed every accomplishment necessary for her profession. Early in life she married an army contractor of Regent Street, named Allmond; but on the stage she always retained her maiden name. Miss Romer had three brothers, the eldest of whom was the old Adelphi comedian, "Bob" Romer, who died in 1874, and four sisters, one of whom married the burly and genial Mark Lemon, the first editor of *Punch*.

Miss Romer and Balfe paid a return visit to Cork in September of this year (1838). In addition to the operas mentioned on their former visit they also gave Balfe's *opera bouffe* *Diadeste*, and *The Barber of Seville*. They were accompanied from Dublin by an old actor named Shean, who took the part of the Gondolier in *Diadeste*, and usually played in the after farce. "Dan" Shean, as he was familiarly called, was for many years connected with the Dublin Theatre Royal. He possessed some humour and a comical face, but as his education was very limited he failed to rise high in his profession. He was on most excellent terms with the noisy "gods" in the Hawkins Street house, who, however, sometimes caused him much embarrassment when it fell to his lot to speak many words on the stage. "Speak up,

Dan," and "Bravo, Dan," and "'Morrow to ye, Dan," though shouted in tones indicative of the most friendly feeling, were cries not calculated to aid Shean in the intensely difficult feat of remembering the words set down for him. On one occasion Shakespeare's *Julius Caesar* was being performed at the Dublin Theatre; in it, as is well known, Roman soldiers appear carrying the standards of the Republic. Upon these, as usual, were inscribed the letters, S.P.Q.R., the initials of the words, "*Senatus Populus Que Romanus*." The signification of the letters was a sore puzzle to some of the "Roman Soldiery," and one super took occasion to ask Shean for an explanation of the mysterious characters. The financial position of the management at Hawkins Street was at the time in a very unsatisfactory state, and the appearance of the "ghost" on Saturday afternoons had become exceedingly irregular. Dan looked with a humorous twinkle at his interrogator and is said to have replied, "I'll tell you, my boy, the meaning of them letters. They stand for "*Salaries paid at a queer rate*." This translation got abroad and caused many a hearty laugh, checked by an occasional sigh at the cruelly close application, and at last it was carried to the ears of the manager, who took Shean to task and remonstrated with him that he, an old member of his company, should be the one to chafe so sorely the tenderest, and, unluckily, the least defensible spot in the person of the management. Again Dan's eyes twinkled with his native humour, and, feigning profound astonishment at so monstrous a charge, replied, "Shure, I never said such a thing. I was asked the meaning of the letters, and I said they stood for *Salaries paid quite regular*."

## CHAPTER VII

Sullivan quits Collins' theatre and becomes a strolling player—He opens a "theatre" in Fermoy—Plays *William Tell* in a corn store—The over-taxed tight's—At Clonmel—An unfortunate incident and its good results—Bohemianism and hardship—An exciting scene in Tralee—Young Sullivan a hero—He returns to Cork—Engaged by Paumier in January 1840—Plays with Mrs Honey in comedy and burlesque—First performance of the *Lady of Lyons* in Cork—Sullivan's parts in farce and tragedy—Lytton Bulwer's *Sea Captain*—First performance of *The Hunchback*—Sullivan plays with Sheridan Knowles—The author of *Virginius* prophesies—English opera by the Woods—Exit the George's Street theatre in ashes—Sullivan joins Seymour's theatre—A short engagement followed by a long absence—He returns to Cork and plays with the Leclercq family—The sanguifluous nun—Mrs Leclercq and Sullivan dance a galop mazurka—Daniel O'Connell patronises the theatre—Henry Compton visits Cork—Sullivan supports the popular comedian—Compton's advice—Miss Romer, Wilson, and Leffler in opera—A "scene" at rehearsal and what it led to—Sullivan given a leading tenor rôle—Congratulated by the prima donna.

TURNING our attention again to Collins' theatre and Sullivan's engagement there, we find that at this period, owing to monetary differences, Sullivan resolved to part company with his new manager and try his fortune elsewhere. With this object in view he induced a few of his fellow actors, Baker, the comedian, one of the number, to join him and start on a tour through the towns of Munster.

Business had not been going well at Collins' little theatre; the Patemans had left early in the year and were playing in Dublin at the Abbey Street theatre again, and as Collins could not keep up the rivalry with the other two theatres his patrons soon fell away, though he endeavoured to retain them by lowering his prices and increasing the nightly bill. In doing so, however, he neglected to increase, and often omitted to pay, the salaries of Sullivan and the other young aspirants for histrionic fame who were his mainstay now.



No wonder then that they should bid farewell to their task-master, and set out as strollers.

From Cork Sullivan and his companions tramped through Blarney Lane "over hill and hollow" to the town of Mallow, a distance of some eighteen miles, passing (may we hope not without kissing) on the way the famous Blarney stone. There was no prospect of a dramatic entertainment proving a "draw" in the little watering place, so they continued their journey to Fermoy, then a thriving town and a great military depôt. Here the young Thespians engaged a dis-used corn store and, with the assistance of a few members of a local "Dramatic Club," had it converted by means of whitewash, canvas, ferns and wreaths of paper flowers, into something resembling a theatre, with a grand drop curtain, brought from Cork, representing the Rialto of Venice! Their stage fittings and theatrical wardrobe were necessarily of a very rude character. The stage consisted of rough deals, lent by a friendly builder; "boxes," chairs; "pit," benches; and "gallery," standing places. Their wardrobe was well worn, scanty and of antique cut. Their band numbered three; the leader (first violin) had often to play "second old men," sing Irish songs, and attend to the oil lamps or candles which did duty for foot-lights. Their prompter acted "tyrants," painted when required, and saw to the comfort and orderliness of the audiences. Two or three scenes served every purpose, much being left to the imagination. But the audience were not fastidious, and so long as they heard a well delivered soliloquy, and witnessed a good sword combat, they were well satisfied.

Sheridan Knowles' *William Tell*, with Sullivan in the title rôle, was their opening piece here. For the part of Albert, Sullivan secured the services of an intelligent young lad in the town named John Cashel O'Callaghan, who for

many years afterwards remained one of Barry Sullivan's numerous Irish friends. During the progress of the play on this evening an amusing, though very awkward accident occurred. Sullivan's stage clothes possessed the disadvantage of being just a size too small, although he was at the time very slight of build; his every movement was of a nature to excite the risibility of the audience. The climax, however, was reached when a seam in the overtaxed pantaloons parted just as he was about to shoot the apple from Albert's head. His immediate exit from sight of the audience was effected crab like, and after the manner of a marionette figure. A timely needle and thread soon made matters right, and the Tyrol patriot was himself again.

*Apropos* of ill-fitting stage garments, a story is told of manager Seymour, who, when producing *Richard the Third* on one occasion, borrowed some suits of armour from a brother manager. The armour was duly donned for the battle of Bosworth Field, but with curious and altogether unexpected results. On one man raising his arm he could not get it down again, so it remained stuck out at right angles to his steel-clad body, like a sign-post, during the remainder of the scene. Two others being unable to see distinctly through the bars of their visors they collided every minute; whilst another, overcome by the weight of his equipment, was compelled to sit down, with the laughable result that he was unable to regain his feet, and so had to be dragged off by the other combatants.

Nowadays when archæological accuracy in the matter of stage costumes and scenic accessories is the foremost care of managers, it is not easy to realise those periods in the history of the stage when dress was a secondary consideration, and when actors often attired themselves with more regard to economy than to dramatic environment.

Finding the accommodation at their improvised theatre in Fermoy insufficient, Sullivan and his companions betook themselves to the more spacious Court House in the town. They remained here for a few weeks, giving many of the sensational pieces they had so often played at the Pavilion in Cork, as well as one or two of Knowles' plays just then so popular. Often their nightly receipts were barely sufficient to get them all bed and board, but they always divided the profits, when there were any, after deducting necessary expenses. These uncertain dividends were of course always looked forward to with much interest by all concerned.

From Fermoy they journeyed to Clonmel, the county town of famed Tipperary. Here they had to be content with the scant accommodation of a disused schoolroom, as had Edmund Kean and his wife thirty years previously.

They were now entered on a course of the most primitive acting, going from town to town giving entertainments in the most out of the way places. A young actor in those days enjoyed nothing better than itinerant theatricals. How delightful to become a "star," even in the country!

As there were no papers published in many of the places they passed through there were no printing offices; consequently they had no playbills, but announced their performances in writing on large slips of paper which were usually displayed at the local taverns or inns, and at the Post Office. While in Clonmel a version of *Macbeth* was played without Macduff! Sullivan acted Macbeth and Hecate (in a cloak), singing very well. His family doctor (Baker, the comedian already mentioned) kindly fought the tyrant in the absence of Macduff, who had some domestic duties to attend to. Fortunately for Macbeth's physician the curtain fell before his utter exhaustion in the combat would have compelled him to cry "hold, enough!"



During Sullivan's stay in Clonmel an incident occurred which moulded one of the chief traits of his character in after life. On St Patrick's day he and some friends had been testifying their loyalty to the fatherland by vinous celebration. At night *Rory O'More* was played, when Sullivan took the part of De Welsken. During the progress of the drama the famed usquebaugh got into Sullivan's head, with the result that in the stage fight he became so excited that his assailant nearly lost his life. From that hour Sullivan resolved to avoid a temptation which involved such perilous consequences, and ever afterwards he was remarkable for his abstemious habits. Neither could he tolerate in anyone about him the *entre deux vins* condition common among some of his *confreres*. In his time Barry Sullivan saw much of those who "buy a minute's mirth to wail a week, and sell eternity to get a toy." In the course of those early strolling days in Munster he had abundant evidence of the need of the extraordinary moral revolution just then commenced by the celebrated "Apostle of Temperance," Father Mathew. At that time an Irishman had become proverbial for intoxication, and that without reference to his rank in society. To picture an Irishman either by words or on canvas, or to represent him on the stage, it was considered indispensable that he should be drunk, especially at wakes and fairs where *argumentum baculi-num* held full sway. A large proportion of the songs, too, then popular among the peasantry, were in praise of whiskey, and very few of them were without some reference to it. Unfortunately a great deal of the good Father Mathew did was "interred with his bones," but the fact that thousands, including our hero, carried his pledge unbroken to the grave, is evidence of the great miracle which he wrought in his time.

Sullivan and his troupe had now become great favourites

in many of those towns, and their visit was looked forward to with interest by audiences often numbering not more than a score of rustics. During "patterns" and fairs they were sure of a good "house" notwithstanding the counter attraction of the "shows," glorious in their paraphernalia of monstrous pictures. On such occasions, in the impromptu theatre, could be witnessed in the course of an hour or two, a tragedy, the evolutions of a complete pantomime, and several popular songs. This life had for a time a vast attraction for Sullivan. His acting, fencing, and singing were always received with rapturous applause by the ever varying audiences.

Passing through Cahir and other Tipperary towns, they travelled through Waterford, Kilkenny, Limerick, and Tralee, retracing their steps through mountainous Kerry back to Cork. While in Tralee an incident occurred which is worth recording. As Sullivan was walking in the outskirts of the town late one afternoon he noticed a red and vivid glare in the sky, and coming into the town he learned that there was a fire in Denny Street. In a moment flames were seen issuing from the windows of one of the dwelling-houses. The startled neighbours were running from their houses, all shouting the awe-inspiring cry of "Fire!" The watchman blew his whistle and soon a motley crowd was gathered in front of the blazing house, excitedly shouting. "At this critical juncture," relates an eye witness, "young Sullivan burst his way through the crowd and hurled himself violently against the door, but in vain. It resisted his wildest efforts. 'A ladder, quick, some of you, for God's sake, there are people in the house who can't escape,' he frantically called to the spectators. There was a wild shout as a ladder, which had been brought from a neighbour's shed, was placed against the house. It reached to one of the windows of the upper rooms which appeared to be one mass of flame. Nothing daunted,

the heroic young fellow sprang up the ladder and quickly gained the window. Heedless of the warning cry of 'come back' he leaped into the room, where he had just caught sight of a young girl and an old man. The crowd below in the street were breathless with expectation for the reappearance of Sullivan, who was known to many there as 'the young player fellow from Cork.' Presently he appeared at the window with a white haired old man in his arms whom he safely deposited on the ladder. Once again he entered the room amid the cheers of the crowd. By this time the smoke had increased, and he had great difficulty in making his way in. He succeeded, however, in finding the girl, who was lying insensible on the floor. And now a loud shout from below arose as he was seen to get through the casement, his long hair singed and his face and hands scorched and blackened. Swiftly the crowd came to his assistance and helped him down safely with his frail burden in a dead faint on his shoulders. The enthusiasm of the crowd knew no bounds, and cheer after cheer arose as rescued and rescuer came among them. By this time it was getting dark, and Sullivan suddenly recollected that he should be at the theatre which was in the Market House, and so, hearing that no one else was in the fast burning house, he quickly disappeared."

Two or three days afterwards it became generally known who it was that had saved the lives of the lady and gentleman (a Mr Primrose and his daughter). Up to this point it must be confessed that the theatre was very little patronised by the townspeople, who preferred the circus and travelling menagerie to the drama; but they now flocked to the Market House theatre to see and hear the young hero of the town fire as a stage hero.

After a year of buffeting about in town halls and "fit-ups,"



Sullivan returned to Cork early in January 1840, and sought re-engagement at the Theatre Royal in George's Street. He was at once engaged for "utility parts" by Mun Noble Paumier, the erstwhile tragedian, who was now the lessee, assisted in his multifarious duties as actor-manager by Mr Raymond, the stage manager, who also played leading parts. Paumier's stock company consisted of Mr and Mrs Raymond, (both late members of Madame Vestris's Olympic Company), T. W. Bower, (from the Bath theatre), Messrs Gardiner, O'Callaghan, Jones, Rourke, Martin, Vincent, Abbot, T. Taylor, Taaffe, Mrs Gardiner, Mrs Vincent, the Misses Gardiner, Miss Mills, and Miss Abbot.

The prices of admission to the theatre this season were—Boxes, three shillings; Pit, two shillings; and Gallery, one shilling.

The 1840 season here opened on Saturday, 25th January, with the engagement of Mrs Honey, the rival of Vestris, for eight nights. The principal pieces produced that week were *The Beulah Spa*; *The Lottery Ticket*; *The Married Rake*; *Midas*; *A Roland for an Oliver*; *A Day in Paris*; *A Dead Shot*; *The Waterman*; *The Middy and the Bo'sun*; *Giovanni in London*; *Perfection*; and, on the occasion of Mrs Honey's benefit and last appearance, the burlesque *Mazourka*, followed by *A Loan of a Lover* and *Catching an Heiress*. In all these pieces Sullivan was given only minor parts, such as Firedrake the demon in *Giovanni in London*.

The theatre was closed on Monday the 10th of February, the date of the Queen's marriage, Paumier's way of keeping a general holiday. On the following evening *The Lady of Lyons*, with Paumier as Claude Melnotte, was played for the first time in Cork. On this occasion Sullivan was given the part of First Officer! Bulwer Lytton's play was followed

that night by a new musical farce called *The Queen's Horse*, with Sullivan as Jack.

Among other plays produced by Paumier during February were—*Pizarro* (Sullivan as Gomez); the farce *Too Late for Dinner* (Sullivan as Snip the Tailor); *Damon and Pythias* (Sullivan the Attendant on Pythias); *The Iron Chest*; *Black Eyed Susan*; *She Stoops to Conquer*; and on the 20th February, for the first time in Cork, Bulwer Lytton's play *The Sea Captain*, with Paumier as Norman, the Captain of a ship of war, Raymond as Gaussen, the captain of a pirate ship, supported by Sullivan as First Pirate, while the rest of the company filled the rôles of Lords, Ladies, Priests, Pirates and Nobles. This now forgotten drama, which a few years later was renamed *The Rightful Heir*, was repeated each night until the end of the month, when James Sheridan Knowles paid a return visit to his native city, accompanied by his pupil Miss Elphinstone, a charming young London actress whom he married two years later. They opened their engagement on March 1st with *The Wife*. On their second night *The Hunchback* was played, when the versatile author again appeared as Master Walter, supported by Paumier as Sir Thomas Clifford; Rourke as Master Wilford; Raymond as Modus; Taaffe as Heartwell; Power as Gaylove; Sullivan as Stephen; Miss Gardiner as Helen; and Miss Elphinstone as Julia. Four nights later *The Wrecker's Daughter* was given, with Sheridan Knowles as Robert; Paumier as Black Norris; Sullivan as the Bailiff; and Miss Elphinstone, Marian. The afterpiece this evening was the farce *Love, Law, and Physic*, in which Sullivan went on as the Waiter!

Knowles gave a benefit on the 14th of March for the local Lying-in Hospital; the performance consisted of *The Hunchback* and the old comedy *Maid or Wife*. In the

former play Sullivan again appeared as Stephen, along with Sheridan Knowles as the hero; and in the comedy after-piece Sullivan is set down in the playbill as the Footman! Let those who have only known Barry Sullivan in his palmy days remember these characters, and amuse themselves with the idea of his representing them.

On the eve of St Patrick's day 1840 Sheridan Knowles took a benefit, when his drama *William Tell* was played. Knowles as Tell was supported by Sullivan as Lutold; Miss Gardiner as Albert; and Miss Elphinstone as Emma. *The Maid of Mariendorff*, another of Knowles' plays, was given here for the first time on the following evening, with the author as Muhldenau, the Minister of Mariendorff; Miss Elphinstone, Meeta, his daughter; and Sullivan, Lieutenant of the Castle. On the same evening *Catherine and Petruchio* was given as an afterpiece, when Sheridan Knowles played the wife tamer, with Miss Elphinstone as Catherine, and Sullivan as Pedro. The 19th of March 1840 is also notable in the annals of the Cork stage, as being the first time the same author's five act play *Love* was performed in Ireland. On this interesting occasion Knowles appeared as Huon; Sullivan as the Duke of Carinthia; and Miss Elphinstone as the Countess of Eppenstein. Miss Elphinstone and Knowles played a farewell benefit on the next evening, when the dramatist was seen for the last time on the Cork stage as Master Walter in *The Hunchback*, supported by Paumier (as on the previous occasion) as Sir Thomas Clifford; Miss Elphinstone, an ideal Julia; and need we say that young Sullivan looked well as Sir Thomas Clifford's faithful attendant Stephen, dressed in the usual crimson and yellow doublet, vest and trunks, red hose and russet shoes?

That Sullivan acted his small part well on this occasion is attested by an eye-witness, who relates that during the pro-



gress of the scene in the second act where Clifford and Stephen meet, Sheridan Knowles was standing in the second entrance O.P. side waiting to go on, when he suddenly grasped one of the attendants by the arm, and pointing to Sullivan, who had just spoken his lines with an amount of pathos marvellous for one of his years, asked "Who is that boy? That boy will be a great actor." Little did the actor-dramatist dream that the boy before him was destined to be in a few years one of the best exponents of some of his own plays.

Sullivan received much kindly attention from Sheridan Knowles, who, although no great actor himself, was not slow to detect latent talents in others. He advised him to study hard and to persevere "in the grand profession he had the honour of serving"; and, he added, "if you should ever need a friend, remember that you can always count James Sheridan Knowles as the foremost at your service." All this of course was very kindly meant, but we fear that the young actor was not long in the memory of the dramatist, who, as is well known, was one of the most eccentric and absent-minded of men. It is related of him that one day before leaving Cork he said to Paumier, "My dear fellow, I'm off to-morrow. Can I take any letters for you?" (postage being expensive in those days). "You're very kind," answered the manager, "but where are you going to?" "I haven't made up my mind," was the startling reply. On another occasion, in London, seeing the well-known actor O. Smith on the opposite side of the Strand, Knowles rushed across the street, seized him by the hand, and inquired eagerly after his health. Smith, who only knew the author of *Virginus* by sight, said, "I think, Mr Knowles, you are mistaken; I am O. Smith." "My dear fellow," cried Knowles, "I beg you ten thousand pardons, I took you for *your namesake T. P. Cooke!*"

Paumier next engaged the operatic vocalists, Mr and Mrs

Wood, on March 23rd, 1840, for eighteen nights of English opera. They were accompanied by George Stansbury the baritone and Miss Land from Covent Garden. Their repertoire consisted of *La Sonnambula*, *Fra Diavolo*, *Cinderella*, *The Maid of Judah*, and *Love in a Village*. Sullivan was given only such parts as the Peasant in Bellini's masterpiece, and the Countryman in *The Quaker*, a musical farce, in which Mr and Mrs Wood appeared as Steady and Gilian. On their farewell night, April 11th, the performance consisted of *La Sonnambula*, followed by a concert, and the farce *Lovers' Quarrels*. But a few hours after the audience had left the theatre flames were seen to burst from the roof with a loud report which resounded all over the city, and in an incredibly short space of time the historic building which had echoed the voices of so many notable players during the preceding eighty years, was a smouldering ruin. A circus was erected on its site a few years afterwards by Pablo Fauque, a former member of Batty's well-known cirque. This, after a few years, gave place to another Theatre Royal, erected by a local gentleman named Richard Burke. A theatre it remained until the site was purchased by the postal department, who erected the present General Post Office some years ago.

The destruction of the old George's Street theatre almost brought financial ruin to Paumier, who had made many engagements for his forthcoming season.

The members of his stock company held a meeting in the Cook Street theatre (Seymour's) to make some arrangements for a "benefit." Seymour proposed, in the most liberal manner, to give the use of his theatre, together with the attractive services of the Alpine Singers (Madame and Herr Schmidt, Herr Hellwig, Herr Augustin, Mr Krans, and Miss Land), who were playing an engagement at the time. He also offered

to secure them, individually, for the period of a fortnight, the same salaries they received from Manager Paumier, as well as the respective "benefits" they stood engaged to have. Into this most generous arrangement, it is unnecessary to say, the *corps dramatique* gratefully entered, and it would be impossible to depict the warm feeling expressed and entertained by the entire company for the conduct of Frank Seymour, who with all his faults, had the usual good qualities to be found in an Irishman, no matter what his station in life may be.

In due course Sullivan, and nearly all the members of the George's Street House, including Mr and Mrs Raymond, Paumier's leading supports, enrolled themselves once more under Seymour's banner, much to that impecunious manager's satisfaction, as his own company was not particularly brilliant at the time.

We next find Sullivan's name on Seymour's bills for Easter Monday, April 20th, 1840, set down for the characters of Smart in the musical piece called *No*, with Miss Land (niece of the celebrated Liston) as Maria; and as the Countryman in the *Lottery Ticket*, to the Wormwood of Raymond and the Susan of Mrs Raymond. The "Alpine Singers" constituted the principal attraction during the rest of the evening. This famous troupe took a farewell benefit on May 5th, when the programme consisted of *The Castle Spectre*, with Manager Seymour as Earl Osmond and Sullivan as Percy. Two nights later the season was brought to a close, when a benefit was given to Mr Barry, the theatre box-keeper. The performance consisted of the comedy, *Charles the Second*, in which some local amateurs took leading parts, followed by a concert by the four Alpine Singers, and concluded with the drama *Therese; or, the Orphan of Geneva*, in which Sullivan appeared as the Count



de Morville, to the Carwin of Seymour and the Therese of Mrs Walton.

From this date until the following June our young hero was temporarily lost to Cork playgoers, having gone on a little "starring" tour through the county towns of Limerick and Waterford with a few friends. When he returned to Cork in June (1841) he once more enlisted under Manager Seymour at the Cook Street theatre, and made his reappearance on Monday, June 7th, as Theseus in *Bacchus and Ariadne*, to the Ariadne of Mrs Leclercq, the Hymen of Miss Louise Leclercq, the Cupid of Miss Leclercq, and the Bacchus of Mr Leclercq. This "Classical Ballet of Action and Dancing" was, the playbill stated, composed by Mr Leclercq, who, together with his beautiful wife and daughters, were described as "highly celebrated dancers, and unrivalled melodramatic and pantomimic performers." The "ballet of action" was preceded on the same evening by the drama *The Queen's Page; or, The Idiot and the Assassin*, in which Mrs Leclercq appeared as the page, Walter Arlington; her husband played Gilbert, the idiot; and Sullivan was Robert Arnaud. A few nights later the Leclercqs produced what they termed a grand romantic drama, entitled *Travellers Benighted; or, The Bleeding Nun of Lindenberg!* Miss Villars was the ensanguined nun; Mrs Leclercq, Margurette; Seymour, Jacques; and Sullivan, Raymonde. A "semi-serio" ballet pantomime, *Lisette; or, The Sportsman at Fault* followed, in which Sullivan took the part of Jean Doux, a young peasant in love with Lisette, the heroine, personated by Mrs Leclercq, both of whom in the course of the piece danced a galop mazurka, together with the other characters. To add to the otherwise lengthened programme on this evening, a new farce called *A New Way to Pay the National Debt* followed, with the jovial manager as Forage,

Mrs Seyton as Mrs Ramsay, and Sullivan as Captain Somerville.

Daniel O'Connell, the "Liberator," as he was called by his enthusiastic countrymen, visited Cork the following month. Frank Seymour, with an eye to his exchequer, waited on the great Irishman, then in the height of his popularity, and induced him to patronise his temple of the drama. Accordingly on the 17th of the month the performance at the Cook Street theatre was announced to be under O'Connell's "patronage and presence." The theatre was not large enough to hold the hundreds of Corcagians who crowded it that evening, not to see the "Romantic Drama" *The Warlock of the Glen*, but to get a glimpse of their great Tribune. The full strength of the stock company was put forward that night, and young Sullivan was well to the front, appearing first as Lord Clanronald in *The Warlock of the Glen*, and in the after-piece, *The Illustrious Stranger*, as Prince Azan. The playbill of the evening was as follows :—

THEATRE ROYAL, COOK STREET, CORK.

By Permission of the Right Worshipful J. Bernard, Esq., Mayor,

*On this Saturday Evening, July 17, 1841.*

By Command, and under the special patronage of  
The Great Liberator,

DANIEL O'CONNELL,

Who has kindly expressed his intention to honour the Theatre  
with his presence.

Mr Seymour has the honour of announcing to the Nobility, Gentry, Officers of the Garrison, and inhabitants of Cork and its vicinity, that under the above distinguished patronage will be presented the Romantic Drama entitled

*THE WARLOCK OF THE GLEN.*

Matthew Warlock of the Glen,	. . .	Mr Seymour.
Lord Clanronald (usurping Lord of		
Glencairn),	. . . . .	Mr Sullivan.
Adelbert (the rightful heir, his infant		
nephew),	. . . . .	Miss White.

Andrew (a fisherman), . . . . .	Mr W. Alexander.
Sandy (a peasant), . . . . .	Mr Taaffe.
Ruthven and Murdoch (two ruffians in the interest of Glencairn), . . . }	Messrs Villars and Seyton.
Adelaide (Countess of Glencairn) . .	Mrs Seyton.
Marian (wife to Sandy) . . . . .	Miss Stanhope.
Manse, . . . . .	Miss J. Villars.

*Song*—"Land of the West," by Miss Villars.

After which the admired interlude

#### THE OMNIBUS.

Pat Rooney, . . . . .	Mr Seymour.
Master Dobbs, . . . . .	Mr W. Alexander.
Mr Ledger, . . . . .	Mr Taaffe.
Mr Dobbs, . . . . .	Mr Villars.
Farrier's Boy, . . . . .	Mr Seyton.
Mrs Dobbs, . . . . .	Mrs Seyton.
Julia, . . . . .	Mrs Stanhope.
Miss Dampier . . . . .	Miss Villars.

*Song*—"Rory O'More," by Miss Villars.

To conclude with the very comic after-piece entitled

#### THE ILLUSTRIOUS STRANGER.

Prince Azan, . . . . .	Mr Sullivan.
King Abonlifar, . . . . .	Mr Stuart.
Albajon, . . . . .	Mr Villars.
Ben Bowbell, . . . . .	Mr W. Alexander.
Gimbo, . . . . .	Mr Taaffe.
Officer, . . . . .	Mr Seyton.
Princess Irza, . . . . .	Miss Villars.
Fatima, . . . . .	Mrs Stanhope.

On this occasion the orchestra will be considerably augmented, and a full band will attend. Boxes, 3s.; Pit, 2s.; Gallery, 1s.

Henry Compton, the celebrated London comedian, and father of the present Mr Edward Compton, accompanied by another comedian from Dublin named Chute, was Seymour's next important engagement. Sullivan had the pleasure of playing with Compton every night during his three weeks' stay from August 6th. His parts were Captain Danvers in the comedietta *Love, Law, and Physic*, to Compton's Lubin



Log; Young Melbourne in *More Blunders than One, or the Irish Valet*; Edgar de Courcy to Compton's Jack Humphrys in *Turning the Tables*; Joe Tiller in the nautical drama *My Poll and My Partner Joe*, to the Harry Hallyard of Chute and the Watchful Waxend of Compton; Sergeant Lopez in *Robert Macaire, or L'Auberges des Adrets*, to the Jacques Strop of Compton; and on August 23rd, when Mark Lemon's comedietta, *M.P. for the Rotten Borough*, was played, our hero was given the part of Frank Stubbs, while Compton and Chute played Jerry Chance and Mr Niceman. This was followed by the farce *Damp Beds*, and an interlude called *My Man Tom and My Sister Kate*. Sullivan's parts in these two absurdities were Lieutenant Delamere and Frank Morton, to the Theophilus Barter and Tom Chaff of the inimitable comedian. On the last night of Compton and Chute's engagement, August 23rd, they were re-engaged for three nights longer at the "earnest solicitation" of many of the local "nobility and gentry." *Black Eyed Susan* was added to the bill for the following evenings. Sullivan was the Captain Crosstree in Douglas Jerrold's evergreen drama; Chute was Sweet William; Compton was Gnatbrain; a noted dancer named Bologna was Blue Peter; Alexander was Jacob Twig; Mrs Stanhope was Susan; and Miss Villars, Dolly Mayflower. Sullivan also played Captain Smith to Compton's Richard Watt in *His First Champagne* on his farewell night, when the popular comedian was accorded an ovation at the close of the night's entertainment. Henry Compton, who was only thirty-five at this time, was reckoned the best of comedians in or out of London. He made his début on the stage at the Lewes theatre when twenty-one, under the assumed name of Compton, which was his grandmother's patronymic, his own name being MacKenzie.

Compton, like most of the other "stars" visiting Cork at

this period, was greatly taken with young Sullivan. His thoroughness, earnestness, and the pleasure he seemed to take in whatever parts were allotted to him, was favourably noticed by all. Compton advised him to apply to William Murray, the manager of the Theatre Royal in Edinburgh, for an engagement in his stock company, where, he assured him, he would be certain of making rapid advance in his profession, as there was then no better school for painstaking young actors in the three kingdoms than the historic theatre in the Scottish capital.

Sullivan had often got similar advice from other well-wishing friends; but travelling expenses in those days made sad ravages on a slender purse, so he had to bide his time and husband his resources until he could set out for this land of promise. His star was now in the ascendant, for, as we have seen, he was in Seymour's bills every night, and was intrusted with responsible parts in the various pieces produced. This of course entitled him to a better salary than formerly, as it will be remembered Manager Seymour only paid his stock on the "playhouse pay" system, and since his last engagement Sullivan was the recipient of one guinea a week whenever he played every night. Was ever guinea harder earned?

Following Compton's engagement came a "tragedian" named Dawson from the Bath theatre. He commenced a fortnight's engagement on August 30th, and during his stay played *Macbeth*, *William Tell*, *Black Eyed Susan*, *Pizarro*, *The Brigand*; or, *the Fate of Massaroni*, etc. Sullivan's parts in these plays were Malcolm, Governor Gesler, Captain Crosstree, Alonzo (in Sheridan's tragedy), and Albert in the last named drama.

The celebrated prima donna Miss Romer paid a return visit to Cork on September 21st. She was accompanied this time

by the renowned Scotch tenor John Wilson, and Adam Leffler, the Santley of his day.

The prices were raised to meet this expensive engagement, they were—Boxes, 4s. ; Pit, 2s. 6d. ; and Gallery, 1s.

Their opening performance consisted of Bellini's *La Sonnambula* in English, with the cast as follows—Miss Romer as Amina ; Wilson as Elvino ; Leffler as Rodolpho ; Sullivan as Marcus ; Miss Villars as Lisa ; Mrs Seyton, Teresa ; and Miss I. Villars as Amelia. The opera was followed by Sam Lover's extravaganza, *The Happy Man*, with Sullivan as the Rajah Ram Rusti, and Frank Seymour as Paddy Murphy, the happy man—happy in being the supposed possessor of a shirt for which the Great Ram Rusti was willing to exchange his princely robes. Sullivan in the robes of the Rajah, according to a local critic, quite excelled himself in his portrayal of the character, and Seymour was a typical soldier Pat, giving the song, "*I come from the Land of the Pats and the Pittaytees*," with great gusto.

Balfe's *Maid of Artois* and Barnett's *Mountain Sylph* were given on the two following nights, but Sullivan was absent from the cast until the fourth night, Thursday the 24th, when he was well to the front as Lorenzo in Auber's *Fra Diavolo*. There was an interesting little "scene" on the stage that morning when the hour for rehearsal came. In arranging the cast it was found that there was no one there to take the part of the gallant young captain Lorenzo. The prima donna was very wroth at such negligence on the part of the manager, and when some one representing that worthy suggested to omit the character altogether, there was a general uproar among the "stars." Seymour was sent for, and on making his appearance was requested by Miss Romer, Wilson, and Leffler, to withdraw the advertisement of *Fra Diavolo* at once, as they could not possibly get on without a Lorenzo.



"Stay," said the manager in his rich Munster brogue, "there's young Sullivan, who has a pretty tenor voice, and will, I am sure, be able to get well through the part. I think you ought to try him." "Suppose we hear this young man sing, Wilson," said Miss Romer. "Do," said Seymour, who was thinking of his audience, "there are two things in his favour, he's deuced good-looking and he knows music well."

Sullivan was summoned immediately and the state of affairs explained to him. All present were much struck by his manly bearing and intelligent expression. Wilson asked him to sing a song. There and then, with a steady nerve, he sang the old ballad "The Rose of Allendale," and was rewarded with hearty applause from all present. The score of *Fra Diavolo* was then put into his hand, and with Wilson at the piano, he without any hesitation commenced to learn his part—dialogue, song, and lengthy concerted music. His name was duly put in the bill just being printed, and that night a large audience were generous in their applause for the capital singing and acting of their young favourite; his singing of the opening solo, "Vainly, Alas," fairly captivating them.

So pleased was Miss Romer with Sullivan, that she sent for him specially after the performance and congratulated him on his début in the part. Wilson was loud in his praise of the young fellow's marvellous quick study, and advised him to cultivate his voice, as he had many qualifications to become a great singer. But Sullivan told him how anxious he was to succeed, not as a singer, but as an actor—nay, a tragedian. Before leaving Cork, Wilson gave him a letter of introduction to Manager Murray of Edinburgh, whither he advised him to go as soon as he could free himself from Seymour. The after-piece on this pleasant evening was, quite appropriately, the "admired farce" *The Happiest Day of My Life*, in which

Sullivan played Charles to the Mr Gillman of Alexander and the Mrs Dudley of Mrs Seyton.

Three nights later Bickerstaff's charming ballad opera, *Love in a Village*, was performed, when Miss Romer was Rosetta ; Wilson, Young Meadows ; Leffler, Hawthorn ; and Sullivan, Jack Eustace. This was followed by Charles Dibdin's operatic farce *The Quaker*, with Miss Romer as Gilian ; Wilson, Luben ; and Leffler, Steady.

It will be remembered that it was as Eustace in *Love in a Village* that Sullivan made his first bow to the public just five years previously.

*Guy Mannering* was produced on the last day of September, with Miss Romer, of course, as Julia Mannering ; Sullivan as Colonel Mannering ; Leffler as Gabriel ; Wilson as Henry Bertram ; and Manager Seymour as Dirk Hatteraick.

## CHAPTER VIII

Sullivan plays Shakespearean parts with Ellen Tree and James Anderson—Anderson's early days—Good news for Sullivan from Edinburgh—His joy rudely damped by Seymour—The art of "benefit" making—Sullivan takes his farewell benefit—The bill of the evening—Bids adieu to Cork—Hopes and fears—Departs for Edinburgh.

ON the 4th October 1841 Ellen Tree paid a return visit to Cork, accompanied by James Anderson, one of Macready's protégés, and a young London actor with the good name of William Shakespeare.

Their six nights' engagement opened with a performance of *Romeo and Juliet*, in which Sullivan was set down for Paris. Miss Ellen Tree was Juliet ; James Anderson, Romeo ; William Shakespeare, Mercutio ; and manager Seymour was Friar Lawrence. *The Railroad Station* followed the tragedy, in which farce Sullivan appeared as Jack Robins.

James Robertson Anderson was a native of Glasgow, and at this time about thirty years of age. He joined the stage while a mere boy, and in the early days of his professional career "strolled" as a member of the company of the Theatre Royal, Edinburgh, under its celebrated manager, William Murray. When only twenty-three Anderson entered on the cares of a manager, guiding with fair success the affairs of the Leicester, Gloucester and Cheltenham theatres. At the last named he first met Macready, who at once engaged him for his Covent Garden Company. He made his début in London on September 30th, 1837, as Florizel in *The Winter's Tale*, winning general praise for the ease and propriety of his acting.

Subsequently he took prominent parts in the many Shake-



spearean productions at Drury Lane, in conjunction with Macready. He played here original parts in Jerrold's *Prisoner of War* and Gerald Griffin's *Gisippus*. After a year's tour in the United States he became manager of Drury Lane in 1849. During his two years' lesseeship of this theatre he produced various plays (including *Ingomar*) on a grand scale, principally the Shakespearean and poetic drama. Although his management was a success from an artistic point of view, it is said to have resulted in a loss of nearly ten thousand pounds. Anderson next turned his attention to "starring" at home and abroad, and down to the date of his retirement from the stage in 1875 occupied himself with this profitable and less speculative way of securing theatrical honours and pecuniary independence. He again visited America in 1858, and on his return to London he played principally at the Standard and Surrey theatres. He died on the 3rd March 1895, aged eighty-four. By his will he bequeathed a very valuable diamond set gold ring to the trustees of the Garrick Club, of which he had been a member for forty years. The value of his personal estate at the time of his demise was £7600.

When in Cork Anderson took an especial interest in Sullivan, of whom he had heard good accounts from Paumier and Sheridan Knowles. Knowing that Anderson was a personal friend of the Edinburgh manager, Sullivan expressed his desire to join Murray's company, and before leaving Cork he received from Anderson a promise to be his advocate with the prince of actor managers.

On the second evening of their engagement in Cork Miss Tree and Anderson appeared as Rosalind and Jaques in *As You Like It*. Sullivan was entrusted with the important part of Frederick the usurping Duke. Shakespeare's comedy was followed by the musical sketch called *A Roland for an Oliver*,

with Ellen Tree as Maria Darlington, James Anderson as Alfred Highflyer, and Sullivan as Mr Selbourne.

Sheridan Knowles' five act play *Love* was given on the third evening, when Miss Tree and Anderson took their original parts of the Countess and Huon ; Shakespeare was the Sir Rupert of Lorch ; and Sullivan the Duke of Carinthia. Although Sullivan gave satisfaction as the Duke father, especially his scene with Huon in the third act, the critic of the *Examiner* took exception to his being cast for such an old character. In the course of his notice he said, "We do trust that Mr Seymour will, for his own sake, as well as the better satisfaction of the public, attend more to the casting of the minor characters, he having sufficient materials within his power to accomplish a thing so greatly to be desired. The 'Sir Rupert' of last Wednesday evening might well become the 'Duke,' while Mr Sullivan, who seems a very promising actor, *would quite represent* the reserved and poor soldier knight which the author intended."

Buckstone's farce, *The Happiest Day of My Life*, with Sullivan as the young ensign Frederick Vincent, brought the performance to a close.

On Friday the 8th of October *Love* was repeated with the same cast as on the previous Wednesday, the after farce on this evening being *My Young Wife and My Old Umbrella*. There was no performance on Saturday, a not unfrequent occurrence here. Miss Tree took her benefit on the Monday following, when Talfourd's tragedy, *Ion*, was performed ; the fair *beneficiaire* taking the title part, while Anderson was Adrastus, King of Argos ; and Sullivan, Ctesiphon, one of the noble Argive youths ; a part, by the way, created by the celebrated H. Wallack five years previously, at Covent Garden. This neglected tragedy was followed by Thomas Haynes Bayley's comedy, *Perfection ; or, The Lily of Munster*, in it

Miss Tree played her immensely popular part, Kate O'Brien, to Anderson's Charles Paragon. *The Lady of Lyons* was produced on Tuesday, when the performance concluded with the farce, *The Happy Man*, with Seymour as Paddy Murphy. This engagement of Miss Tree came to a close on Wednesday (October 13th), when the bill presented a happy sequence of pieces, viz.: *Love, Matrimony*, and *Three Weeks after Marriage*. Sullivan was given the part of Prince Frederick in Sheridan Knowles' play this evening, the management having in some degree profited by the suggestion made on its previous production.

Scarce a week had elapsed after Anderson had left Cork when Sullivan received a letter from the Edinburgh manager, informing him that he would re-open his theatre for the winter season on the 6th of November, and that a place would be found for him in his stock company.

Great was Sullivan's joy, but his jubilation was considerably damped when he was informed by Seymour that he would have to continue his services at his theatre until the first week in November, in order to secure his right to a "benefit," the proceeds of which Sullivan had long hoped would defray his travelling expenses to Scotland.

A "benefit" in those days meant much more than it does now. It often paid the arrears of salary, and enabled the poor actor to pay off the obliging butcher, baker, or clear out the brokers, and help to carry him to the next town, which in those coaching days appeared so much farther off than now. The expense and difficulty of postage and transit obliged many a good actor to wear out his life in the provinces and drop into an obscure grave. His genius, if he had any, belonged only to a circuit, not as now to the civilised world. No one but an old actor, and one too who has "served his time" in the provinces, can form any idea



of the importance of a "benefit" sixty years ago. A London actor who nowadays appears in a play which runs for many hundred nights, and perhaps only plays two parts in as many years, may take his annual benefit as a matter of course, pocket the receipts, and wait until his date comes round again.

In those days a run of twenty nights was a thing to be talked about. How then were benefits made? When a stock country actor signed his engagement for a year or a season, he expected "benefit terms"—which were usually a clear half, or more often a third of the receipts—on his "benefit" night, or sometimes to share after the ordinary expenses of the house. His first move was to ascertain his date as near as he possibly could, and then set to work to "make" his benefit. First, he must work his hardest all through his engagement, so as to make himself popular with the habitués of the theatre. Next, his chance customers—people who hardly knew him off the stage—must be allowed to pat him on the back and call him by his Christian name—or front name, to make use of an Americanism—and be generally familiar; then he must never refuse an invitation; he must deal with as many tradesmen as he possibly can; he must never receive a letter, the address of which is not put down in his notebook for a circular to be sent at the proper time; he must play at many benefits, so as to get a constituency from the other theatres; in short, he should leave nothing undone to make himself as popular as possible both in and out of the theatre.

The results of this spell of hard labour were as varied as the means by which they were obtained. It is a popular error that actors earn their money easily, and that no labour attends their vocation. This mistake has led many an idle, unqualified person *into* the profession, and unfortunately too often *upon* the profession in the way of charity.

The junior and minor members of the stock company in the old times arranged with the manager for a benefit in the form of a "ticket night." By this arrangement they were entitled to one half of the money obtained from the sale of tickets sold by their own exertions, and printed at their own expense. Sullivan arranged for a "ticket night" with Seymour, and his first benefit was to take place on Wednesday, November 10th, 1841.

Following Miss Ellen Tree's engagement came an American comedian of the "Jim Crow" Rice school, named E. R. Harper. His principal piece consisted of a travesty of *Othello*, in which he appeared as "a nigger from the Republic of Hayti," supported by Taaffe as Iago, "a native of the Galtee Mountains"; Seymour as the Duke of Venice, "formerly a cobbler"; Sullivan as Cassio, "a man of note rather in liquor"; and the rest of the company in the remaining characters, with equally absurd distinctions as those named. The piece was interspersed with numerous songs, glees, duets, trios, introducing popular English, Scotch, Irish and American airs, including the negro ditties, "Jim along Josey" and "Coal Black Rose."

For his benefit Sullivan secured the services of this American comedian as a "special attraction" for the eventful night. While the joy-bells of the kingdom were ringing out the news of the birth of our reigning King, Sullivan was busily engaged distributing the bills of his first benefit and farewell performance in Cork.

The play-bill was as follows:—

THEATRE ROYAL, COOK STREET, CORK.

*This Evening, Wednesday, November 10th, 1841.*

GREAT NOVELTY !!! FOR THE FAREWELL BENEFIT OF  
MR SULLIVAN.

On which occasion the celebrated American Comedian,  
MR E. R. HARPER,  
will make his appearance.

Mr Sullivan respectfully takes leave to inform the Nobility, Gentry, Officers of the Garrison, and the public and his friends, that his farewell benefit is fixed for this evening, on which occasion he respectfully solicits their patronage and support. The evening's entertainment will commence with the Romantic Drama of

*THE ROBBER'S WIFE.*

Mr Briarly, . . . . .	Mr W. Alexander.
Mark Redland (alias Murdoch), . .	Mr Sullivan.
Sawney MacFile, . . . . .	Mr Taaffe.
Larry O'Gig, . . . . .	Mr F. Seymour.
Red Rody, . . . . .	Mr Campbell.
Smelter, . . . . .	Mr Seyton.
Rose Redland, . . . . .	Miss Williams.

After which the laughable, farcical, bombastical, and operatical  
Burletta called

*THE MANAGER IN DISTRESS;*

*or,*

*THE THEATRE IN AN UPROAR.*

Gent in the Box, . . . . .	Mr F. Seymour.
Humphry Hum in the Gallery, . .	Mr Taaffe.
Call Boy, . . . . .	Mr Seyton.
Irishman in the Pit, . . . . .	Mr Sullivan.
Manager, . . . . .	Mr Alexander.
James, . . . . .	Mr Crotty.

The evening's entertainment to conclude with the laughable  
Burletta

*THE NIGGER WAT SWEEPS THE CROSSING.*

Jim along Josey, the Nigger, . . .	Mr Harper.
Tommy Toppo, . . . . .	Mr Alexander.
Skinflint, . . . . .	Mr Villars.
Tap, . . . . .	Mr Taaffe.
Captain Hector, . . . . .	Mr Sullivan.
Gripe, . . . . .	Mr Jones.
Holdfast, . . . . .	Mr Seyton.
Tightlace, . . . . .	Mr Henry.
Ellen, . . . . .	Miss Villars.
Mrs Smith, . . . . .	Mrs Seyton.

Boxes, 2s.; Pit, 1s.; Gallery, 6d.

Tickets to be had of Mr Sullivan, at 100 Old Georges Street, and of Mr Barry, Box-Keeper, at the theatre, from ten to four o'clock. Doors open at seven o'clock, performance to commence at half-past seven precisely. Good fires constantly kept in every part of the theatre. No smoking allowed in any part of the theatre.



The benefit was a great success, and, as will be seen by the foregoing bill, the principal members of Seymour's company were all to the fore for the sake of auld lang syne ; the genial old manager himself bringing down the house by his spirited impersonation of the Irishman, O'Gig, in Pocock's sensational drama.

As the irascible Irishman in George Colman's prelude, *The Manager in Distress*, Sullivan was excellent. The character, however, had to be equipped with the orthodox brogue, and this was a herculean task for him. He succeeded fairly well, however, in giving a natural raciness to his voice, despite his then strong English accent.

The "iron tongue of midnight" tolled twelve before the enthusiastic Cork boys reluctantly parted from their young favourite. Time wrought many changes in the old city ere Sullivan revisited it seventeen years later ; few of those who cheered his maiden efforts were then there to rejoice with him in his well-earned triumphs.

The following day was "cold, and dark, and dreary," when Sullivan, bidding adieu to his many friends, took his seat on the coach for Dublin, *en route* for Edinburgh, with mingled feelings of hope and regret.

## CHAPTER IX

Sullivan's first impressions of Edinburgh—Makes his first bow to an Edinburgh audience—William Henry Murray—Sketch of this manager's career—His stock company and salary list in 1842—Sullivan's parts during the winter season—Leigh Murray—Mr and Mrs Charles Kean visit Edinburgh—Sullivan supports the "stars"—The summer (1842) season at the Edinburgh Adelphi—First performance of *Richelieu* here—Sullivan and Manager Murray support Mrs Glover—An important event in Sullivan's life—Love at first sight—Sullivan's marriage—An irascible parent—Love pleads and conquers—A long programme—Sullivan plays kings and pirates after a brief honeymoon—Charles Mackay, the Scotch comedian—Sullivan in Scottish dramas—Sims Reeves' début in Edinburgh—Sullivan plays with the famous tenor—Sullivan promoted to be leading "heavy" man—The Queen visits the Theatre Royal, Edinburgh—The "stock" actors' hard work—Sullivan plays a part in Pantomime—Sam Cowell—C. J. Mathews and Madame Vestris—Close of the 1842-'43 season in Edinburgh.

SIXTY hours of suffering and peril were occupied journeying from Cork to Edinburgh—a journey now made in a third of the time. Sullivan's first impression of Auld Reekie, as he arrived on the Glasgow coach benumbed with cold, was anything but favourable. A raw November morning—the atmosphere was in that state which Homer tells us is bad for shepherds, but good for thieves; a thin, chilly fog hung over the city, which was most dispiriting. However, it was not long before he had secured comfortable lodgings at 52 Bristo Street, close to the University, and here a blazing fire and a hot meal cheered him, and helped to obliterate all he had endured since he left Cork.

Edinburgh, the home of the Muses, and the birthplace of culture, was then in the zenith of its intellectual fame, and in its historic highways such distinguished men as Jeffreys, De Quincey, Cockburn, Lockhart, Ayton, Chalmers, and "Christopher North," might be met with at any hour.

In due time Sullivan presented himself at the Theatre Royal in Shakespeare Square,\* and was welcomed by Murray, the manager, who formally engaged him to play "second heavy" parts, at a weekly salary of thirty shillings. He was informed that he would have to make himself generally useful until a part could be found for him and a date fixed for his first appearance. For a few nights he proved his usefulness by efficiently performing the duties of prompter.

Sullivan was agreeably surprised to find that a few of his former associates in Cork had preceded him here, and were members of Murray's stock company, Miss Julia Smith, at whose benefit in Cork four years previously he had made his first public appearance; the two brothers Corri; and Smythson, with whom he had played in the blood-curdling dramas at Collins' Pavilion, hailed the new-comer with delight.

On the 24th of November 1841 Sullivan made his début before an Edinburgh audience. By a strange coincidence the play put on that evening was Isaac Pocock's drama, *The Robber's Wife*, the same piece, it will be remembered, that Sullivan had selected for his farewell night in Cork a fortnight previously; but on the present occasion he was cast for the part of Red Rody, the chief of Mark Redland's gang of coiners. The cast of characters was as follows—Briarly, John Ryder; Penfuddle, R. F. Williams; Larry O'Gig, Daly; Mark Redland, Edmund Glover; Sawney MacFile, Lloyd; Constable Mouser, Ellenden; Constable Tip, Melrose; Red Rody, Sullivan; Drosset, H. Corri; Smelter, Eburne; Clippem, P. Corri; Rose Redland (*The Robber's Wife*), Mrs Short.

The manager, William Henry Murray, was the son of an

\* This theatre was originally opened in the year 1769, and stood on the site of the present General Post Office.



actor of repute in John Kemble's company at Covent Garden. He was born in London about the year 1790, and while a mere child made his début on the stage at that theatre. In one of his entertaining Edinburgh "Addresses," Murray tells us that his father was so great a favourite with his professional brethren that he (his son) was petted and favoured by them to such an extent that, on making his début before an Edinburgh audience in 1809, he was brimful of the levity and conceit natural to a spoilt lad of nineteen. But the cold reception he received taught him a very salutary lesson. "Your frowns and the darkness of my reception," he said in this address, "taught me to know myself, and with determined industry I set myself to remedy my defects, I laboured until I won your smiles and until you began kindly to regard the stripling who strove so unremittingly to please you."

The affairs of his theatres were always conducted with the regularity of a government office. To actors he was always a warm friend. He did not give enormous salaries, but what he did pay was paid on the day and at the hour due.

One of his peculiarities was that he insisted upon every member of his company acting at rehearsal exactly as they intended to do at night, while he himself went through his own parts with the utmost care and elaboration, often while suffering severe bodily pain. Murray's great capacity as a manager, and his abilities as an actor, did not stand in the way of his success as a dramatist, and chief among his efforts in this direction were the dramas *Gilderoy*; *Mary Queen of Scots*; *Philippe, or the Secret Marriage*; *Cramond Brig*; *Diamond Cut Diamond*, and an adaptation of Dickens' *Oliver Twist*.

Murray was twice married, first to Miss Dyke, a member of the stock company at the Theatre Royal, Dublin, and sister-in-law of Tom Moore, "the poet of all circles and

the idol of his own," and secondly to Miss Gray, a member of his own company. He died suddenly in Edinburgh on the 5th of May 1852. His last appearance on the stage was in the character of Sir Anthony Absolute, at his own theatre, on the 22nd of the previous October.

Murray commenced his winter season (1841-42) with a stock company of great strength. It included Edmund Glover (son of the famous London actress, Mrs Glover), John Ryder, Eburne, a light comedian and tenor (well known in later years in London as a member of Webster's company at Adelphi), Lloyd, Sam Cowell, Daly (an Irish comedian), Henry Leigh Murray, Anderson, Bishop, and the brothers Henry and Patrick Corri (nephews of Natali Corri, who gave his name to the old theatre in Leith Walk when lessee in 1803), W. Howard, Melrose, Smythson; Miss Emmeline Montague, from Drury Lane, the leading lady (who married the comedian, Henry Compton, in 1848), the Misses Smith, Mrs Tellett, Miss Elizabeth Lee (Mrs Leigh Murray), Mrs Short (from the Theatre Royal, Hull), Mrs Turnbull, and Miss Ebsworth (afterwards Mrs S. Cowell).

John Ryder, to whom Sullivan was engaged to play seconds, was an excellent actor of "heavy" parts; as an elocutionist he had few rivals. He was born in the Isle of Thanet in April 1814. He came to Edinburgh from the Newcastle theatre, making his début as a member of Murray's company on January 29th, 1840, as Claudius in *Hamlet*. He had attracted notice in the provinces as an actor in the legitimate drama prior to his engagement by Macready for Drury Lane in October 1842. The following year he accompanied that tragedian to America.

In his Diary Macready puts on record the invaluable assistance Ryder was to him during his tour in the United

States. When Charles Kean and Keeley entered on the management of the Princess's Theatre, London, Ryder was the leading man of their company, appearing in the many Shakespearean plays produced during his nine years' stay there. During Fechter's first engagement at this theatre he alternated the parts of Othello and Iago with the French tragedian. When Dion Boucicault took on the management of Astley's amphitheatre Ryder joined him as leading man. He also acted with Samuel Phelps in the latter's great revival of *Manfred* at Drury Lane late in 1863, and in various parts at the Lyceum during Fechter's management there the following year. When the late Edwin Booth was at the Princess's in 1881 he supported him as Kent in *King Lear*, and as Brabantio in *Othello*. Ryder's last part on the mimic stage was Colonel Wynther in the Adelphi drama *In the Ranks*, a character which he played until seized by his last illness. He died in London on his seventy-first birthday.

Murray was considered the *beau idéal* of a manager, and what was of most importance, he was always ready on the Saturday to meet his employés with their salaries. Salaries, however, in those days were incomparably smaller than they are at present. Actors can now command ten, and often twenty, times the sum their predecessors had to be content with. The truth of this will be seen by the following extract from the weekly pay-list of the Theatre Royal, Edinburgh, dated March 12th, 1842:—

[illegible]



Mr Eburne, . . . . .	£1 5 0
Mr H. Corri, . . . . .	1 1 0
Mr P. Corri, . . . . .	1 1 0
Mr Melrose, . . . . .	0 15 0
Miss Emmeline Montague, . . . . .	5 0 0
Miss Smith, . . . . .	3 10 0
Miss Julia Smith, . . . . .	3 10 0
Mrs Tellett, . . . . .	3 0 0
Mrs Leigh Murray, . . . . .	2 15 0
Mrs Brooks, . . . . .	2 12 6
Miss Ebsworth, . . . . .	1 5 0

The leader of the orchestra received three guineas and a half for his arduous duties—and considering the many musical pieces put on this season, he appears about the worst paid individual in the company.

When Barry Sullivan, as a “star,” was in Edinburgh some forty-five years later he was shown this old salary list, one of the few things which had been rescued from the theatre fire. He was quite delighted at seeing it, and wished to purchase it from the lessee, Mr Walter Hatton, who prized it highly. Sullivan ran down the list of names and remembered them all well—old friends long since passed away; and as he reluctantly laid down the time-worn sheet, remarked: “Ah, I was a gay young dog in those days.”

A curious mistake appears on the Edinburgh Royal play-bill of November 24th, 1841. After Sullivan’s name runs the legend: “From the Theatre Royal, Belfast, being his first appearance in this city.” For some reason best known to himself Manager Murray would not own anyone from Cork. It may be that he had unpleasant remembrance of the redoubtable Frank Seymour, or that he thought Belfast would please his patrons better, as the school of his new second man, the north of Ireland theatre having made a good name for itself under the management of Montague Talbot.

Sullivan appeared for the second time on the 26th of November as Red Rody, and on the 27th as Anselm in the

three-act comic opera *The Siege of Belgrade*. After this date he was out of the nightly bills, being occupied in the prompter's box until the 13th of December, when he re-appeared playing Sully in *Henri Quatre*, and Roque in George Colman's play *The Mountaineers*. During the remainder of this month he was entrusted with such parts as Colonel Bruce in *Nick of the Woods* (then a very popular American drama); the Duke of Ephesus in *The Comedy of Errors* (a weighty and difficult part for a youth of twenty summers); and Snake in *The School for Scandal*. At Christmas a pantomime entitled *Mother Red Cap* was produced, and ran for twenty-two nights. Twice in January 1842 Sullivan played the Duke in *The Comedy of Errors* (on the 12th and 17th), so we may assume that he acquitted himself "excellent well" in the part.

Of Murray's stock company there were only two whom Sullivan found in any way congenial, these were Leigh Murray and Sam Cowell.

Henry Leigh Murray—or Handsome Leigh Murray, as he was universally called—was a Londoner, having been born in Sloane Street in October 1820. While a clerk in a merchant's office he was smitten with the desire to become an actor, and after making a name as a good amateur at a small theatre in Catherine Street, Strand, he made his professional début in December 1839 at the Hull theatre, playing Lodovico in *Othello*. The following year he joined the stock company at the Edinburgh Adelphi Theatre, under Manager William Murray, and in order not to be confounded in the play-bills with that very capable actor manager, who played almost nightly, he dropped his own surname of Murray, and during his engagement here for five years always played under the *nom-de-théâtre* of Mr Leigh. When he went to London in April 1845 he resumed his name, and ever after

was known to theatre goers as Leigh Murray. He was credited with being always a most painstaking actor, and had mastered a natural and easy style that was most pleasing to observe. He married while in Edinburgh in 1841 Miss Elizabeth Lee, who was also at that time a member of Murray's company.

Enrolled, as we have thus seen, a member of an important stock company, Sullivan was without friends, without connections, without fortune, conscious of talents far above most of the new associates by whom he was elbowed, and cursed with sensibility which rendered him painfully alive to the mortifications he was fated to experience. Those who have risen to professional eminence and recollect the impediments of such a commencement—the neglect abroad—the poverty perhaps at home—the frowns of rivalry—the doubts of friendship—the sneer at the first essay—the prophecy that it will be the last—discouragements as to the present—forebodings as to the future—some who are established endeavouring to crush the chance of competition, and some who have failed anxious for the wretched consolation of companionship—those who recollect the comforts of such an apprenticeship can appreciate young Sullivan's situation. Yet even then he was not altogether undistinguished. If his pocket was not heavy, his heart was light: he was young and ardent, buoyed up not less by the consciousness of what he felt within, than by the encouraging comparison with those who were successful around him, and he took the position allotted to him among the members of Murray's company, whom he amazed by his uncommon earnestness and great desire to study.

Early in March Mr and Mrs Charles Kean, fresh from their honeymoon in Ireland, came to Edinburgh on a starring tour. On the 7th of this month they played at the Royal the Beverleys in *The Gamester*, supported by



Glover as Stukeley ; Conway (from Drury Lane) as Lewesen ; and Sullivan as Bates.

During the remainder of the winter season, that is to the 15th of April following, Sullivan's principal parts were—Gasper, in *The Lady of Lyons* ; Rosencrantz, in *Hamlet* ; Salarino, in *The Merchant of Venice* ; Lennox, in *Macbeth* ; The Chevalier de Bussy, in Charles Selby's farce, *The King's Gardener* ; Catesby, to the Richard the Third of Kean on March the 17th ; Duke Frederick, in *As You Like It* (the Keans as Jaques and Rosalind) ; Sir Lucius O'Trigger, in *The Rivals* ; Geoffrey Haredale, in the three-act drama, *Barnaby Rudge* (a part "created" by the celebrated Robson a few months previously in London, at the English Opera House), and on the last night of the season, Duart, in *The Highland Boy*.

A fortnight later Murray's company at the Royal migrated to the Adelphi Theatre in Leith Walk for the summer months, as was customary. On the opening night, April 30th, 1842, Sullivan played the Nobleman in Howard Payne's drama, *Clari, The Maid of Milan* ; Edmund Glover being Rolamo (father to Clari) ; F. Conway, the Duke ; and Miss Emmeline Montague, Clari. In the afterpiece, *My Grandfather's Will*, J. W. Ray from the Bath theatre made his first appearance as a member of Murray's company in the character of Sir Solomon Cynic. Ray was an excellent actor of old men. In after years he became well known in London at Sadler's Wells, under Samuel Phelps.

On May the 9th Lytton's *Richelieu* was presented to an Edinburgh audience for the first time at the Adelphi in Leith Walk. The cast of characters on that interesting occasion was as follows :—Edmund Glover, Richelieu ; Sullivan, Gaston Leigh Murray, Louis XIII. ; F. Conway, Baradas ; W. Crisp, Chevalier De Mauprat ; Sam Cowell, De Beringhen ; Mrs

Tellet, François ; Henry Corri, First Secretary ; Miss Ebsworth, Page ; Miss Conquest, Marion ; and Miss Emmeline Montague, Julie De Mortemar.

On the 11th of May Sullivan played Soranzo in *The Castle of Paluzzi* ; and on the 13th Gay the Poet, in *Jack Sheppard*. The same evening Douglas Jerrold's new three-act comedy, *The Prisoner of War*, was performed for the first time out of London, Sullivan taking the part of Beaver.

The celebrated Mrs Glover, the most incomparable of "old women," paid a visit on the 24th of this month, when the ever popular comedy, *Paul Pry*, was given, with Manager Murray as the inquisitive Paul (in which he was considered by competent judges to run the original Liston very close). Sullivan appeared as old Mr Grasp, while Mrs Glover played her original part of Mrs Subtle.

Although Mrs Glover was then past sixty, she had lost none of the great charm with which she reproduced every character she made live for the time. As is well known, in early life she essayed many tragic parts, notably Hamlet at the Lyceum in 1822—a performance, by the way, that elicited hearty applause from Edmund Kean—and at the Haymarket in 1833 she created a "sensation" in London by appearing as Falstaff in *The Merry Wives of Windsor*.

On the 25th of May Sullivan also played Sir Lucius O'Trigger to the Mrs Malaprop of Mrs Glover in *The Rivals*. During the month of June Sullivan's new parts were—Lorimer, in the *The Evil May Day* ; Binko, in Douglas Jerrold's tragic drama, *The Hazard of the Die* ; Kenric, in the five-act, drama, *The Castle Spectre* ; Lodovico, in *Othello* ; and the Bottle Imp in the melodramatic play of that name.

An important event in Sullivan's life was now just at hand. Shortly after his arrival in Edinburgh he met at the house of a mutual friend, Miss Mary Amory a very prepossessing

young lady, of charming manners, five years his junior. She was the only daughter of Lieutenant John Amory, formerly of the 28th Regiment, and at this time a macer in the Edinburgh Court of Sessions. Sullivan was frequently a guest at her father's house, 14 St James' Square, where the two young people became intimately acquainted. He grew passionately fond of her, and she was struck by his manly appearance and good looks, as well as greatly enamoured with his acting. Her father, however, looked with eyes of stern disapproval on this affection of his daughter for a penniless actor. It was a case of the most romantic love at first sight, and in the end the lovers, despairing of his consent, agreed upon a stolen marriage. She accepted the proposal as frankly as he made it, and on Monday, July 4th, 1842 (the eve of Sullivan's twenty-first birthday), she left her home and was wedded to her lover in the Protestant Church of St Cuthbert's in Princes Street by the Reverend David Runciman, minister of the parish.

The stolen marriage of his daughter threw Lieutenant Amory into such a rage that he refused to forgive or to have any further intercourse with her, and for a year the wedded pair lived under the weight of his anger.

The young bride of sixteen vindicated her position in glowing terms, repudiating the idea that it was a "childish infatuation," and exalting her hero more than ever for his talents and his adventures—qualities which the old soldier worshipped. She loved him, she said, because she knew him to be as brave as a lion, yet gentle, generous, and of a sensitive nature, and the soul of honour.

Her father saw how useless it was to fight against a devotion so thorough and so whole-hearted. The first outburst of passion having died away, Mr Amory relented, and before his death, which occurred the following year, all was



forgiven, and his fortune settled in trust for her. The marriage proved a truly happy one. For fifty years Mrs Barry Sullivan was the devoted helpmate of the great actor whom she still survives.

The night of Sullivan's marriage was, by a fortuitous circumstance, set apart at the theatre for the benefit of the celebrated Bolenos family, dancers and pantomimists; so that he and the principal members of the company—Glover, Ray, Power, Miss Nicol and Miss Montague—had a day off. Sullivan and his young bride were "in front" enjoying the performance, which was of astounding length. It consisted of, first, a comic ballet, *The Adventures of a Night*, by the Bolenos and Miss Webster, a very popular Columbine; a *pas seul*, by Miss Rosina Wright; a comedietta, *Hide and Seek*, with Leigh Murray, Lloyd, etc.; *Tableaux Vivants*, from Raphael, by the Bolenos; the farce, *The Rendezvous*, with Sam Cowell, Crisp, Lloyd, etc.; followed by a dance, "The Gitana," by Miss Webster; then a "classical entertainment" in fourteen tableaux, entitled *L'Atelier De Canova*, by the Bolenos; followed by the farce *Diamond Cut Diamond*, with Manager Murray, Lloyd, and Mrs Leigh Murray in the cast; the whole concluding with Bolenos's pantomime, *Harlequin Hoax*, with Murray, Crisp, Lloyd, Johnson, and Mrs Tellett in the opening, and Signors Bolenos and Sidini, Lloyd and Miss Wright as clown, pantaloons, harlequin and columbine—a long and a merry entertainment, not often put before an audience nowadays.

Sullivan was at his post at the Leith Walk theatre on the following evening—Tuesday, July 5th—when he appeared as Lodovico in *Othello*, and the Bottle Imp. An amusing story is told of his demurring to give his eldest son (who acted as his business manager in later years) a week's holiday on the occasion of his marriage many years afterwards. "A week's

holidays! for what, sir?" queried the elder Sullivan, in his usual Johnsonian manner. "I am going to be married," answered the son. At this Barry Sullivan feigned to be in a passion, and said in his most dramatic manner, "Sir, when I married your mother *I* took no holidays."

During the remainder of this month Sullivan played Red Norris in Buckstone's drama, *The Dream at Sea*; Rosse in *Macbeth* (Graham as Macbeth, Glover as Macduff); Bulcazen Muley in *The Mountaineers* (a part formerly played by John Ryder, who had just left Murray's company); Gordon in *The Deer Stalkers*; King Claudius in *Hamlet*; Blackadder, the chief pirate, in *The Wreck Ashore*, the part of Captain Grampus being taken by R. M'lan, a new-comer, later a well-known painter, but at this time a good melodramatic actor.

On July 26th Charles Mackay, the celebrated Scotch comedian, was engaged for a few nights. He made his appearance on this evening in his original character of Andrew Mucklestane in *The Warlock of the Glen*, Sullivan taking the part of Lord Clanronald, the usurper, a character, it will be remembered, he played a year previously in Cork on the occasion of Daniel O'Connell's visit to Seymour's theatre. The part of Sandy, the peasant, was taken by Power, a very capable Scotch comedian, popularly known as "Big Power" to distinguish him from his Irish namesake Tyrone Power, who had just been lost in the ill-fated "President" on his homeward voyage from America.

During Mackay's engagement Sullivan appeared in the following characters in conjunction with him:—Sharptitlaw in *The Heart of Midlothian* (Mackay being the Laird of Dumbiedikes); Ruthven in *Mary Stuart* (Mackay the Sandy Macfarlane); Colonel Mannering in a version of "Guy Mannering," now long forgotten, called *The Witch of the Glen*—Mackay of course was Dominie Sampson:

Power, Dandy Dinmont; M'Ian, Dirk Hatteraick; and Mrs Brookes, Meg Merrilies.

A notable performance of the Scotch national drama, *Rob Roy*, was given here on the 9th of August. On that evening John Reeves, no less a person than the afterwards world-famous tenor, Sims Reeves, made his first bow to an Edinburgh audience. The disposition of the characters on that occasion was as follows:—Rob Roy, Edmund Glover; Sir Frederick Vernon, Sullivan; Rashleigh Osbaldistone, W. H. Crisp; Francis Osbaldistone, John (Sims) Reeves; Captain Thornton, Leigh Murray; Bailie Nicol Jarvie, Charles Mackay; The Dougal, R. M'Ian; Galbraith, W. H. Murray (the manager); Gaoler, Henry Corri; Diana Vernon, Mrs Leigh Murray (who took the part at short notice owing to the non-arrival of Miss Woolgar (Mrs Mellon), who had been specially engaged from Birmingham); Helen MacGregor, Mrs Moreton Brookes; and Jean M'Alpine, Miss Nicol.

It will be seen from this cast that Manager Murray spared no pains to gather together a good company for the revival of the Waverley dramas, inaugurated on the occasion of Queen Victoria's first visit to Edinburgh.

Those who remember Mackay as the Bailie in *Rob Roy* say he succeeded, as few have ever done since, in making his audience realise the idea of the great novelist. Not only did he depict the professional traits, the national characteristics, and the individual peculiarities of the weaver and magistrate of Glasgow, but he brought out delicately and finely that vein of romance which runs through almost all the creations of the author. Sir Walter Scott, after witnessing Mackay in this character, is reported to have said that, "Taking him in the single character of the Bailie Nicol Jarvie, I am not sure that I ever saw anything in my life possessing so much truth and comic effect at the same time. Mackay is completely



the personage of the drama—the purse-proud, consequential magistrate, humane and irritable in the same moment, and the true Scotsman in every turn of thought and action.”

Although Mackay found in the Waverley dramas his chief stock of characters, there were many other plays in which he performed. He delineated with rare success some of the more comic personages of the legitimate drama, and in a wide range of characters.

Sims Reeves was now twenty-four, and his début here eclipsed all the vocalists who had preceded him for some years. He was born in September 1818, at Shooter's Hill, in Kent. His father was an excellent musician, and like the father of the great Mozart, he early recognised his son's genius. When a mere child, Sims Reeves is said to have possessed a beautiful soprano voice, which attracted great attention. At the age of fourteen he was able to perform the duties of organist and choir-master at the parish church in Fooks Cray, where his father was organist. He had also gained great proficiency as a violinist, and could accompany throughout at a concert and lead a full orchestra. In 1839 he made his first appearance on the stage at the Theatre Royal, Newcastle-on-Tyne, as the Gipsy Boy in the ballad opera, *Guy Mannering*, under the *nom-de-théâtre* of “Mr Johnson.” He also appeared there as Clermont to the Richelieu of Macready, and as the Squire in the pantomime of *Old Mother Goose*. He used also to sing professionally at the Catholic Church in this city. The following year Reeves came to London, and placed himself under the tuition of Tom Cooke, the musical director of Drury Lane Theatre. Shortly before Christmas of 1841, he was engaged as second singer by Macready, who had just entered on management here. Among the many revivals produced by Macready this season was Dryden's *King Arthur*, with Pur-

cell's famous music. In this Reeves was given the part of the First Warrior, who has to sing the celebrated war-song, "Come, if You Dare!" James Anderson (Macready's leading man), in his "Memoirs," tells a remarkable story about the future great tenor on this occasion. During the rehearsal of *King Arthur*, Cooke, the musical director, was in despair of being able to find anyone who could do justice to the solos in the war-songs. Anderson, who had noticed Reeves' fine voice in the choruses, suggested him as a solution of the difficulty, and was laughed at by Cooke for the proposal. Macready, however, impressed by Anderson's persistency, desired Cooke to try the young man alone. In a few minutes Cooke returned in raptures of delight. The result, he declared, was delightful. Reeves made a great hit, and was nightly encored in his magnificent solos. Hearing of his success, Murray lost no time in securing the new tenor for his Edinburgh audience.

To hear Sims Reeves sing in his prime has been well compared to listening to a masterpiece of eloquence; his elocution was so exquisitely modulated, and had all the effect of a combination of song and oratory. Who that has heard him sing the "Bay of Biscay" was not carried away by the line "A Sail, a Sail, a Sail!"? could the drama of shipwreck and rescue be more vividly unfolded to the fancy, or hold the sympathies in a closer grip? Who does not recall with pleasure the way in which he sang that pathetic ballad of Dibden's "Tom Bowling." Some incommunicable quality made him supreme above all English tenors, so that even in his old age he could produce upon a generation which never heard him in his heyday an effect which could not be paralleled by any of the younger artists.

Sullivan bore a striking resemblance to Sims Reeves at this time; like Reeves, he had not only natural grace and gesture,

but in outward appearance and manner the two young men were as brothers; especially striking were their eyes, which could flash into fury or soften into tenderness.

During their stay in Edinburgh, Sims Reeves, Leigh Murray and Sullivan were inseparable companions, little dreaming while chatting over their future prospects the bright future in store for at least two of them.

Sullivan had the pleasure of playing with Sims Reeves again on the 20th of August in *Guy Mannering*. On this occasion, the play-bill tells us, Reeves, as Henry Bertram, sang "Maiden, I will ne'er deceive thee," and "The Flower of Ellerslie." Mackay was the Dominie Sampson; Sullivan, Sebastian; Miss Woolgar, Lucy; Mrs Leigh Murray, Julia Mannering; and Mrs Brookes, Meg Merrilies.

On the 17th of this month *The Merchant of Venice* was performed, when Shylock was represented by a "local amateur," and Antonio by Sullivan, his eighth essay in a Shakespearean rôle since he arrived here.

As already mentioned, John Ryder (Murray's leading man) had just severed his connection with the Edinburgh company, so that Sullivan had to take his place for the principal "heavy" parts, and in so doing was promoted to his predecessor's position on the salary list.

Queen Victoria and Prince Albert paid their first visit to Scotland towards the end of August. It was a gala week in Edinburgh, and Manager Murray took the advantage of the occasion by re-opening the Theatre Royal for the week (29th August to 5th of September), and brought his entire company from the Adelphi, which was temporarily closed. Her Majesty patronised Murray's theatre on a few occasions in company with the Duke of Buccleuch, whose guest she was at Dalkeith Palace. During this "Royal Week" Sullivan's parts were—Sir Frederick Vernon in *Rob Roy* (rest of cast as on a former



occasion at the Adelphi); Allan of Duncarthy in the manager's drama, *Gilderoy*; and Ingot in George Dance's farce, *Lucky Stars*, a part, it may be noted, created by "Bob" Romer in London at the Strand Theatre the previous July. On returning to the Adelphi, in the second week of September, Sullivan resumed the place in the company made vacant by Ryder, and during the remainder of the season, which ended on the 21st of October, he was in the bill almost nightly, appearing on several occasions as Gesler, in *William Tell*; The Admiral in Douglas Jerrold's *Black Eyed Susan*; Mat of the Iron Hand, in *Tom Cringle*; and Captain Freemantle, in Fitzball's drama, *Nelson, or the Life of a Sailor*.

To give some idea of the amount of hard work a leading stock actor had to get through in those days, it may be mentioned that during the one hundred and fifty nights of the summer season at the Edinburgh Adelphi, one hundred and thirty-two *different plays* were performed in all four hundred and sixty-three times, giving an average of three and a half repetitions to each play, and of about three plays each night. Thus in a moderate morning's work four hours were occupied at rehearsals, in the wear and tear of mental, as well as bodily power; and in the evening, from six till twelve, the actor's mind and person were again upon the continued stretch of anxiety and fatigue. Ten hours out of the twenty-four are here accounted for, but it often happened that the whole twelve were so occupied; in addition to which many of the company, of whom young Sullivan was one, after the long day and night of toil and excitement (for actors *then*, young and old, felt and entered into the spirit of their parts) were under the necessity of stealing a few hours from requisite repose in order to acquire matter for future occasion. Sullivan's habits were to sit up late into the night or early morn to study the many and varied characters allotted to him for the week.

Can it be a matter of surprise then that such mental fatigue should one day show itself in a complicated form? Here, as during his embryo days in Cork, Sullivan was an early riser, very industrious, and extremely temperate. Shakespeare, through the mouth of the great Antony, said, "To the business that we love we rise betime, and go to't with delight," and never were these words more appropriately applied than to our young actor student. These qualities, combined with energy and an inordinate ambition, made him popular with Manager Murray.

Notwithstanding this hard study, Sullivan was one of the pleasantest companions in the company. If he had a fault, it was that he was sometimes a trifle mischievous, and his enjoyment of a practical joke was delightful to behold. He had a most exhilarating hearty laugh which was contagious, and cheerfulness followed in his wake.

Mark Lemon's drama, *Grandfather Whitehead*, was given at the Edinburgh Royal for the first time on the 16th of November, when Manager Murray gave a capital representation of the Grandfather, one of William Farren's original characters. He was supported by Edmund Glover as Langley, Sullivan as Drayton, W. Lloyd as Bob Lincoln, and Miss Montague as Louisa Drayton. This play became very popular in Edinburgh and was repeated several nights during the season. Dion Boucicault's comedy, *Alma Mater*, was also produced for the first time here a month later. It ran for nine nights, and was succeeded on St Stephens' day 1842 by the annual pantomime, entitled *Johnnie Fa, or Harlequin and the King of the Gipsies*. Few of Murray's company entered more into the drolleries of this production than Sullivan, who was cast for the part of Snatch, "a gipsy of taking manners," as the play-bill designated the character. Sam Cowell was the Johnnie Fa, and Macdonald and Shaw

(from the Victoria Theatre, London) the clown and harlequin; while Mdle. Leoni and Henry Corri were columbine and pantaloon.

The pantomime of those days was not the series of music-hall "turns" which theatrical managers now foist on their too indulgent audiences for several weeks at Christmas. It consisted of a few short opening scenes, in which a simple story was told, a great deal of it in dumb show. Often the pantomimists appeared in it with enormous masks on, and loose, odd-looking garments which they cast off at the "transformation" appearing in the motley. After some preliminary fooling, of what would now be considered a feeble kind, the "fairy queen" appeared on the scene and transformed the principal characters. Then the pantomime proper commenced; and for at least six scenes the clown and his companions went through a very elaborate series of tricks, dances, etc. There was invariably a good standard play, or one or two farces, put on each night before the pantomime commenced.

Sam Cowell, the principal "low comedian," was a nephew of the manager. He came from New Orleans, where he had been a member of the St Charles Theatre from boyhood. He first joined the Edinburgh company in July 1840, making his obeisance as Pierre in *Robert Macaire*, being then only nineteen years old. He became in time an excellent comedian, and had besides great musical abilities. As a singer of negro songs he was inimitable; some preferred him to the famous "Jim Crow" Rice. Two negro songs he certainly made his own: "Jim along Josey" and "Yaller Busha Belle" which he sang as only a native of Louisiana could, who from childhood had mingled with the "darky folk" whom he delighted to impersonate when occasion offered. He married Miss Elsworth, a member of Murray's company, in 1842, and



died, after many wanderings round the world, twenty-two years later at Blandford in Dorsetshire.

Sullivan and Cowell were close friends. They met many years afterwards in Australia, when one was a "star" tragedian and the other trolling to a crowd of gold-diggers in a concert shanty. Sullivan could never refer to those early days in Edinburgh ever after without speaking kindly of jovial Sam Cowell, the very mention of his name being sufficient to make the generally stern tragedian sing, in imitation of his old friend's style, his favourite ditty, "Hey, Jim along; Jim along Josey."

The 1842-1843 pantomime ran for four weeks, and on the 22nd February Charles James Mathews and his wife, Madame Vestris, made their first appearance on the Edinburgh stage. They opened with *Patter versus Clatter*, and *One Hour*. Madame Vestris had at this time passed the meridian of her powers, but Mathews was in the perfection of his, with a charm of style and an exquisite polish that had no rival off the French stage. His father, the illustrious comedian, generally known as the elder Mathews, lost a large fortune by bad speculations, and at his death young Charles had to set to work in earnest to gain a livelihood for himself. It is related that he took an empty room in Furnival's Inn, London, and had his name painted upon the panels, with the addition of the word "architect." No one appeared desirous of testing his powers of construction, so his friends advised him to apply for a district surveyorship. This he obtained, for the district of Bow and Bethnal Green; but the duties being both unprofitable and harassing he began to turn his thoughts to the stage, on which, it may almost be said, he was born. He had been a writer of light pieces and an amateur actor of some merit from his boyhood, so it was not difficult for him to get an engagement on the

recommendation of the celebrated comedian John Liston at the Olympic Theatre, and there, on the 7th of December 1835, he made his professional début at the age of thirty-one.

His light comedy was a revelation. It was quite different from that of the swaggering, restless, loud talking gentleman, with which the public had been so long familiar, and almost tired of, on the stage. In comedy, farce, or burlesque, Mathews was equally at home; he could carry a whole piece upon his shoulders without ever wearying an audience; and in powers of transformation he was only surpassed by his illustrious father.

He never appeared to be haunted by the memory of the previous character, or a fear that he might be falling back upon it. Dr Madden once said of him, "a merrier man within the limits of becoming mirth it would be difficult to find." And Lester Wallack compared him to a grasshopper; for when he found the ground a little rough he hopped and got over it. He never seemed to let care take hold of him. His illustrious wife, Madame Vestris, whom he married in 1838, was the granddaughter of Bartolozzi, the engraver, and was born in London in March 1797. At sixteen she married a French ballet-master and dancer named Armand Vestris, and two years later she went on the stage at Paris. In 1820 she appeared at Drury Lane, and soon became famous in light comedy and burlesque. She was lessee of the old Olympic Theatre when she married Charles Mathews, and afterwards undertook the management of Covent Garden and Lyceum theatres. She was the most extravagant of actresses, one to whom the most costly luxuries had become necessities of life.

During Mathews' engagement in Edinburgh in February and March Sullivan supported him in a few minor parts in his comedies, but he appears not to have made any impression in

their particular plays, in fact some of the critics fell foul of his acting on one occasion. Probably the Vestris-Mathews style of comedy was as unsuited to Sullivan's powers as it was foreign to his tastes. He would have much preferred a Shakespearean soliloquy to the weak dialogues given him to study during their engagement.

Following Mathews came Thomas Ternan and his illustrious wife (Miss Jarman of former years) and their little daughter. In a series of Shakespearian plays they were supported by Edmund Glover and Sullivan.

Glover took a benefit on the 15th of May, and a fortnight later, the last night of the season, the manager had his annual benefit when he appeared as Shylock. He was supported on that occasion by Sullivan as Antonio, Glover as Bassanio, Charles Mackay as Launcelot Gobbo, Leigh Murray as Lorenzo, Howard as Gratiano, and Miss Montague as Portia.



## CHAPTER X

The 1843-44 season in Edinburgh—Some plays and players of the year—Sullivan's important parts—His quick study and remarkable memory—Helen Faucit's début in Edinburgh—Sullivan supports the incomparable actress—*The Bohemians of Paris*—The "Green wizard of the Mystic Isle"—T. P. Cooke—Sullivan in nautical rôles—A startling accident—Sullivan as Sforza—Sam Collins—The Keans revisit Edinburgh—Sullivan takes a farewell benefit—He wants leading parts, not higher salary—Bids adieu to Edinburgh.

THE 1843 summer season at the Edinburgh Adelphi opened on June 24th with *The Irish Tutor*, in which a new-comer named Josephs, from the Theatre Royal, Glasgow, made his first appearance here as Tilwell. The Adelphi closed its doors, after a dull season, on the 25th August and on the last day of September Murray inaugurated the 1843-44 winter season at the Shakespeare Square house with the production of a new four-act drama, entitled *Marie de Chamounie; or, a Mother's Prayer*. It was a translation from a French play called *Linda de Chamounie*. The principals were cast as follows:—

Antoine Lavigne, father to Marie, Sullivan; Arthur, Marquis de Sivry, Leigh Murray; Major Belshazzar, Ray; Larogue, Melrose; Marchioness de Sivry, Miss Nicol; Madeline, the mother of Marie, Mrs Brookes; Javotte, Mrs Turnbull; Agnes, Miss Ebsworth; Lisette, Miss Macfarlane; and Marie de Chamounie, Mrs W. H. Bland, her first appearance here. According to the bill of the following Monday, this drama was repeated, in consequence of its great success, and a promise given that it would be put on again on the following Wednesday and Friday. In addition to this drama and the two-act comedietta, *The Bold*

*Dragoons*, "Professor" Risley, an American acrobat, and his son made their first appearance here. They were engaged for twelve nights, to give what they called their "*Classical Gymnasia*," consisting of "aerial dancing, poses, groups, and studies of arts."

Sullivan was still the principal "heavy man" of the company; Edmund Glover the leading actor; Leigh Murray, juvenile and walking gentleman; Howard for light comedy parts; I. W. Ray, first old man; Mrs Bland and Mrs Leigh Murray, leading and singing ladies respectively; Miss Nicoll, first old woman (one of the best then on the stage); and Mrs Tellett, soubrette. The "low comedy" parts were taken by Lloyd and Cowell. Miss Emmeline Montague and the Misses Smith had left at the end of last season, as well as King, Conway, Ryder, and Power.

On October 4th, Miss C. M. Atkinson, from the Theatre Royal, Dublin, joined Murray's company here, making her début as Mrs Selborne in *A Roland for an Oliver*, the manager appearing as Sir Mark Chace, singing "'Twas merry in the Hall."

Sullivan's parts during this month were Count Wintersen in *The Stranger* (Glover in the title part, and Mrs Bland the Mrs Haller); Antoine in *Marie de Chamounie*; La Lache in the two-act extravaganza, *Dominique the Deserter* (Manager Murray in the name part); Saville in *The Belle's Stratagem* (William Howard as Doricourt, E. Glover as Sir George Touchwood, Murray as Flutter, Lady Touchwood by Mrs Leigh Murray, Mrs Rackett by Mrs Brookes, and Letitia Hardy by Mrs W. H. Bland).

On October 7th, Sullivan appeared in an after-piece, a new comedietta, entitled *Asmodeus, or the Little Devil's Share* (an adaptation from Scribe's vaudeville), as Ferdinand, King of Spain, the versatile manager taking the part of Gil Vargas.

The following week Sullivan appeared as Gaylove in *The Hunchback*; The Bottle Imp in the then popular melodrama of that name; Major Vanberg in Planché's drama *Charles XII.* (Murray being Adam Brock and Glover the King); The Count Alvitz in the two-act farce *Cabinet Changes*; or, *the Prince and the Policeman*; Manly in the five-act comedy *The Provoked Husband*, to the Lord and Lady Townley of Edmund Glover and Mrs Bland.

On October the 14th, Murray announced the re-engagement of Risley and his son, "the little wonder of the age," for six nights, in consequence, he stated, of the "triumphant success" which attended their extraordinary performance. The opening play on that evening was *She Stoops to Conquer*, with the manager as Tony Lumpkin and Sam Cowell as Diggory. The after-piece was *Dominique*, in which Sullivan took his usual part, La Lache.

Two nights later, M. M. Sidini and Masson Boleno were engaged and made their appearance after Risley's performances in a grand ballet d'action entitled *Punchinello*. The following evening *The Winter's Tale* was produced, with Glover as Leontes, Sullivan as Polixenes, and Manager Murray as Antolycus. The part of Mamillius was taken by Edmund Glover's youngest son, William, who eventually became an accomplished scenic artist.

Professor Risley took his benefit on the 21st of the month, it being announced as his *last* night. But after the performance it was stated that the *celebrated professeur de la gymnastique classique* would be engaged for three nights longer. To add to the attractions for these evenings a vocal and instrumental concert was given by the Misses Rosini, Emma and Victoria Collins, duettists, and Mr Collins, flautist; preceded on the first night by Sheridan's comedy *The Rivals*, with Sullivan as Sir Lucius O'Trigger, and the manager as



Sir Anthony Absolute. In addition to this goodly bill, Mons. Sidini, Masson Boleno and Henry Corri danced a grotesque Chinese *pas de trois* ; and the whole concluded with *Timour the Tartar*, a romantic melodrama, by Monk Lewis, Sullivan appearing as Octar, and Glover the Khan of the Tartars. A few nights later Sullivan, in addition to his usual part in *The Rivals*, played the Caliph in the old farce *Abon Hasson*, to the Sultana of Miss Atkinson. The Abon was personated by Leigh Murray, and Zabouc the slave by the manager.

The theatre was temporarily closed during the last week of October for structural alterations, and re-opened on the 31st of the month with the engagement for eleven nights of Henry Betty, son of the once celebrated "Boy tragedian" or "Infant Roscius," William Henry Betty, who created such an extraordinary *furore* in London early in the century. Henry Betty made his bow to an Edinburgh audience as Hamlet, supported by Sullivan as King Claudius. During Betty's stay Sullivan appeared every evening with him in an important rôle. These embraced Beauseant, in *The Lady of Lyons* ; Lodovico, in *Othello* ; Old Norval in Home's tragedy, *Douglas* ; Creon, King of Corinth, in Talfourd's tragedy, *The Athenian Captive* ; Rawbold, in *The Iron Chest* ; Gesler, in *William Tell* ; and Pizarro on Betty's benefit night.

A distinguished French danseuse, Mdle. Marie Froode, from the Théâtre des Variétés, Paris, appeared each evening during Betty's engagement, in conjunction with Mrs Laidlaw, Henry Corri, M. Sidini, and M. Boleno, in one-act *ballets d'action et danse*, *Don Juan*, *Malicho the Fiend*, and *L'Amour et la Folie*, as well as the *pas de deux* from the opera of *La Bayadere*.

On November 13th, Shakespeare's *Comedy of Errors* was put on under the title of *The Twin Brothers, or The Romance of Ephesus*. It was announced on the bills in this strange form :—

"Shakespeare's *Comedy of Errors* has never attained a rank on the stage equal with the other comedies of that excellent author [*sic*]. The frequent repetition of similar blunders, which are occasioned by the likeness between the Antipholises and Dromios, and are continued through five long acts, produces an intricacy that perplexes, and a sameness that tires an audience. With a view to remedy these defects, the late Mr Woods of Edinburgh reduced the comedy to three acts, which, with further alterations, some additions from the original drama, and the omission of all objectionable passages, is now again presented to the public."

On this occasion Sullivan was Solinius, Duke of Ephesus. This Bowdlerised representation of Shakespeare's comedy was followed on the same evening by the drama *John of Paris* and the ballet *Don Juan*.

On the following evening Miss Helen Faucit made her first appearance before an Edinburgh audience in the character of Pauline in *The Lady of Lyons*. Sullivan's name was the first on the programme of this evening in the character of Beauseant; Edmund Glover played Claude Melnotte for the first time, and Manager Murray was Colonel Damas. Morton's comedy, *The Wedding Breakfast*, and the farce *The Lady and the Devil*, followed Bulwer's play; and during the evening Sam Cowell sang his favourite "Jim along, Josey," and Mdlle. Froode danced the *gracovienne*.

Sullivan was particularly struck with the great charm of Miss Faucit's acting. In after years he often spoke of the pleasure it was to have played with her so frequently when they were both so young. "Her whole soul," he would say, "seemed to beam forth in the varying expression of her face. I don't think the best of our present-day actresses fit to tie her shoe-lace."

On the second night of Helen Faucit's engagement she appeared as Mrs Haller in Kotzebue's drama, *The Stranger*, supported by Sullivan as the Count Wintersen, and E. Glover as the Stranger. *Romeo and Juliet*, with the young tragedienne, of course, as Juliet, Glover as Romeo, and Sullivan as Tybalt, was given the following night, as well as the burletta *My Friend the Governor*, in which Sullivan took the part of Don Valarino de Escamilla Calaveros, while Manager Murray was Pegnillo, a Spanish peasant, and Sam Cowell a muleteer. The versatile actor-manager also appeared this evening as Captain Topheavy, R.N., in the new farce *My Wife's Second Floor*.

During the week Helen Faucit appeared as Julia in *The Hunchback*, on which occasion Sullivan again took the part of Gaylove. Mdlle. Froode was still engaged here, as well as M.M. Sidini and Boleno, who danced a charming Polish *pas de deux*, entitled "Uno Divertimento Della Zanza."

On November the 20th, Helen Faucit appeared as Lady Macbeth for the first time here. This actress's crowning performance in the grand tragedy was the sleep-walking scene. It was worth a thousand homilies against murder. There was in it such a frightful reality of horror, such terrible revelations of remorse, such struggles to wash away, not the blood from the hands, but the blood from the soul, as made one shudder from head to foot. Her acting was beyond criticism and above it. It was really marvellous how one so young could so fully realise the great author's meaning.

Sullivan on this occasion was not allowed a chance of distinguishing himself as Macduff, the part being allotted to William Howard, who, we read, made very little of it, he being a light comedian. Sullivan was cast for Banquo, while Glover was Macbeth.



The old five-act comedy, *The Provoked Husband*, was performed on the 23rd of this month, with Miss Faucit as Lady Townley and Sullivan as Manly. The young tragedienne had been engaged for twelve nights, but at the termination of this time Murray announced (in true managerial style) that, "in consequence of the nightly and increasing attraction of Miss Helen Faucit's performances, he had the pleasure of announcing that the justly celebrated actress had renewed her engagement for six nights more, in consequence of which arrangement her 'benefit' would be postponed until Monday, December the 4th." Advantage was taken of this renewal to repeat *Macbeth*, *The Hunchback*, *Romeo and Juliet*, and *The Lady of Lyons*, Sullivan repeating his former parts in each play.

Westland Marston's tragedy, *The Patrician's Daughter*, was played here for the first time on November 25th, 1843, with the following cast:—Edgar Mordaunt, by Glover; Hartwell, by Sullivan; Earl of Lyntern, by Ray; Capt. Pierrepont, by Leigh Murray; Lister, by Eburne; Deancourt, by H. Corri; Physician, by Josephs; The Notary, by Rose; Lady Lydia Lyntern, by Mrs Brookes; Lady Chatterly, by Mrs Turnbull; Lady Taunton, by Miss Macfarlane; and Lady Mabel Lyntern, by Miss Helen Faucit, this being her original character when it was first played at Drury Lane.

A very sensational melodrama, entitled *The Bohemians, or the Rogues of Paris*, dramatised from Eugene Sue's work, "Les Mysteries de Paris," by Edward Stirling, was put on the first night after Miss Faucit left (December 6th). Murray spared no expense to make it a success; special music was composed for it by Rodwell, and new scenery painted by Laidlaw and Wilson, scenic artists at the Queen's Theatre, London. The drama was in three acts, showing

scenes in the Messageries Royal, the Pont Marie, the River Seine, a Tapis franc, the Gardens of La Chatte Amoureuse, the quarries of Montmartre, and the heights of Montmartre. The cast of characters was very heavy, numbering as it did over sixty persons. The principals were:—Mons. Desrosier, a banker, by Mr James (a new arrival from the Theatre Royal, Aberdeen); Charles Didier, a naval officer, by W. Howard; Paul Didier, an outcast, by Leigh Murray; Mons. Digonard, a money-lender, by Ray; Mons. Montorgeuil, a chevalier d'Industrie, by Sullivan; Criquet Bagnolet, a cigar-vendor, by W. Murray; Jacques Chalumeau, a perambulating pawnbroker, by S. Cowell; Creve Cœur, the broken-hearted beggar, by E. Glover; Jacques Tarron, by H. Corri; Gipsies, by Masson, Boleno, and Sidini; Louise, the Forsaken, by Mrs Leigh Murray; Lolette, a Grisette, by Mrs Tellett; Madeline, by Mrs Laidlaw; and Lorette, by Mrs Turnbull. The incidental dances, quadrilles from the opera of *Don Pasquale*, were given by Mrs Laidlaw, M. Sidini, Boleno, and H. Corri. This play was performed nightly until Saturday, the 23rd of December, when the theatre was closed until the following Wednesday, in order to make preparations for the Christmas pantomime.

*The Bohemians of Paris* was preceded each evening by a favourite drama or comedy, such as *The Jealous Wife*; *The Iron Chest* (Sullivan as Rawbold); *Stop Him Who Can*; *State Secrets* (Sullivan as Hugh Neville); *Laugh when You Can* (Sullivan as Mortimer); *The Somnambulist*; or the *White Phantom of the Village*; *The Cross of Gold*; *My Wife's Come*; *The Country Squire*; *Lucky Stars* (Sullivan as Christopher Ingot); *The Golden Farmer*, a two-act melodrama (Sullivan as old Mobb the highwayman); *The Conscript's Sister* (Sullivan as General Oudinot); *The Weathercock*; and *The Spanish Maid*.

The 1843-44 Christmas pantomime was entitled *Harlequin Munchausen ; or, the Fairy of the Golden Star and the Green Wizard of the Mystic Isle*. It was produced by Edmund Bradwell, a celebrated machinist from Drury Lane and Covent Garden Theatres. The characters in "*the mystic, mythological, and romantic prelude, high and genteel spirits, and denizens of the fairy bower*," to quote from the playbill, were:—Verdigreaseyhum, "the green wizard of the Mystic Isle," by Sullivan; Floretto, "a flowery spirit," by Master Glover; Couchiglia, "a spirit of the shell," by Miss Turnbull; and Aurora, "the spirit of the Golden Star," by Miss Macfarlane. The "*low and vulgar 'spirits' in attendance on the wizard, and inhabiting the green island*," were Masson Boleno, and H. Corri; while the "mortals" were represented by Sam Cowell, as Baron Munchausen; Eburne, as Baron Blunderbooby; and Etheria ("her father's own child"), by Mrs Laidlaw. M. Sidini was the Harlequin; H. Corri the Pantaloon; M. Boleno the Clown; and Mrs Laidlaw the Columbine.

Sullivan as the "Wizard," and Sam Cowell as "Munchausen," introduced each evening some capital business in the form of a burlesque grand opera, with imitations of contemporary players and singers, which formed one of the chief attractions of the pantomime.

Sullivan took part every night in the pantomime until the 27th January 1844, as well as in the opening piece or curtain-raiser. A favourite character for him to play was Ingot, the Jeweller in George Dance's burletta, *Lucky Stars*; also Witherton to the Paul Pry of the Manager; Don Valarino, in *My Friend the Governor*; Mortimer, in *Laugh When You Can*; Banks, in *Wild Oates*; and Saville, in *The Belle's Stratagem* (Flutter was played by W. H. Bland on this occasion, Jan. 13th, 1844, it being his first appearance in



Edinburgh). *The Bohemians of Paris* was in the bills for several nights in addition to the pantomime, giving place on a few occasions to *The Twin Brothers of Ephesus* and *The Merry Wives of Windsor*; in the latter Page was personated by Sullivan and Falstaff by Murray.

The famous sailor-actor, T. P. Cooke, or "Tippy" Cooke, as he was familiarly called, was engaged on Monday, January 29th, 1844, for twelve nights. He made his first bow here after an absence of six years in his famous part of William in *Black Eyed Susan*. He was supported on that evening by Sullivan as The Admiral; Leigh Murray as Captain Crosstree; and Mrs Leigh Murray as Susan.

Cooke sang the then favourite nautical ballad, "Bound 'prentice to a Waterman," and danced, as he alone could dance, a double hornpipe with Mrs Laidlaw. Douglas Jerrold's drama was preceded on this evening by a new three-act military drama, entitled *The Two Sergeants: or, the Dice of Death*; in it Sullivan appeared as Carlos Morazzi, a French Infantry Captain. The "Two Sergeants" were represented by Bland and Leigh Murray.

Thomas Potter Cooke was the son of a London surgeon, and was born in Titchfield Street, Marylebone, in April 1786. His father died six years later, leaving his family in somewhat straitened circumstances. At a very early age young Cooke imbibed an inclination for the sea, and urged his guardians to permit him to follow the life of a sailor. It is said that he acquired this liking from having, while a mere child, seen a play replete with nautical incidents at a sea-side theatre. At ten years of age it became evident that his passion was too marked to be eradicated; he was therefore sent to sea on board H.M.S. *Raven*, and, sailing to Toulon, witnessed the memorable blockade there. He was stationed in the Mediterranean nearly two years, and was present at the

Earl St Vincent's victory, and did active duty in many minor actions not less worthy of mention. Accident alone prevented him from being present at the great engagement off Camperdown with Duncan. Shortly before the commencement of this battle the *Raven* became disabled through injuries received in a violent gale; the vessel bore away towards Cuxhaven, and upon the coast there the entire crew underwent the horrors of being wrecked in a season of unusual inclemency. Having escaped from shipwreck, Cooke fell ill, and suffered so severely from rheumatic fever that for some time his recovery was thought impossible. Regaining his health but slowly, he resigned his position in the navy; but he returned to it, however, about two years afterwards, accepting service under Captain Prowse of the *Prince of Wales*. This ship was one of the fleet bearing the flag of Admiral Sir Robert Calder, and was engaged at the blockade of Brest Harbour. From this time to the date of the Peace of Amiens, Cooke was actively engaged in the service, and when the cessation of hostilities put a stop to the probabilities of his advancement he quitted the main deck of a man-of-war for the stage.

His first appearance as a player took place early in 1804. From the first he was very successful; but he found it difficult to get plays to his liking, sea plays of course being most congenial to him. In 1808, having achieved a fair reputation in London at Astley's Theatre, he received an offer from Manager Elliston at the Surrey Theatre, and forthwith made a successful début at that famous establishment. After passing a season in Dublin, where he performed with James Wallack at Johnston's Amphitheatre in Peter Street, as clown in a pantomime, and as Maurice in Theodore Hook's melodrama, *Tekeli*, he returned to London, and for some time fulfilled the duties of stage manager at the Surrey Theatre.

In 1816 he was engaged at Drury Lane, and in the course of the season there greatly added to his reputation. During the next three years Cooke held engagements under Dibdin of the Royal Circus, and Glossop of the Royal Coburg Theatre, as stage manager and leading actor. In the agility of pantomime, as it was played in those days, the gesture of spectacle, the humours of comedy and farce, he evinced the most versatile skill. In the height of his success as a melodramatic actor he paid a visit to Paris in the summer of 1826, and fulfilled what is called a “starring” engagement at the Théâtre Porte St Martin, playing the Monster in *Frankenstein*. So eager were the Parisians to see “le fameux mime anglais” that the doors of the theatre were besieged by thousands from an early hour in the morning. According to a writer in *Galignani*, the tumultuous impatience manifested sounded “like the murmurs of an approaching tempest!” His popularity in Paris continued for many months.

Previous to this visit to Paris, Cooke had created the character of Long Tom Coffin, the hero in Fenimore Cooper’s tale, *The Pilot*, which Fitzball had adapted for the stage at the London Adelphi; and three years later, on Whit-Monday 1829, at the Surrey Theatre, he made his first appearance as William in Douglas Jerrold’s *Black Eyed Susan*. In this character Cooke presented for the first time on the stage the *beau ideal* of a British tar. He was in fact every inch a sailor. The success of the drama and the success of Cooke as William was something remarkable. It was performed for one hundred and fifty nights successively, a most unusual circumstance in those days. Cooke’s popularity in London was immense. His salary was £60 a week at the Surrey and half the receipts of a “benefit,” which he took every sixth week.

Cooke had a peculiar tremor in his voice, and on the night



he played William in *Black Eyed Susan*, when addressing Barry Sullivan as The Admiral in the court-martial scene, somebody in the audience called out, "Don't cry, Mr Cooke," to which he responded, "I'm not cry-i-i-ng, my lad."

Sullivan also supported Cooke as Black Brandon to his Harry Hallyard in *My Poll and My Partner Joe*.

On February 5th a benefit was given at Murray's Theatre for Masson Boleno and M. Sidini. The performance on the occasion consisted of the comedietta, *The Secret*; an entertainment, entitled *L'Atelier de Canova*, consisting of classical *tableaux vivants*; the pantomime, *Harlequin Munchausen*, and the two-act drama, *The Dumb Man of Manchester*.

In the last-named play Sullivan took the part of Edward Wilson, the Dumb Man being personated by M. Sidini.

In the last scene of this drama Sullivan met with a serious accident, one that very nearly cost him his life. Those who are familiar with the play will remember that in the "trial scene" the Dumb Man is requested by the Chief Justice to examine the countenances of all present in court, and finally he points out Edward Wilson as the murderer of the wealthy widow. The Judge then orders Wilson's arrest, and he is put on trial instead of the Dumb Man, who had been wrongfully accused. Wilson is eventually sentenced to death, and, after a denial of the charge, he tells the court he will not submit to death on the scaffold, and immediately rushes up a stair at the back of the court in order to escape through an open window. To prevent this mode of egress two armed soldiers are placed on duty at the top of the stairs.

The stage business on this unfortunate evening was for "Wilson" to rush up the steps, and as he did so both the sentinels were to point their muskets at him, and if he persisted in his attempt to escape one of them was to fire (not directly at him of course), and Sullivan was to fall back-

wards, roll down the stairs, stagger to his feet, and when near the footlights, fall down, as if dead. By some unaccountable blunder the "super" appointed to fire omitted to do so at the proper moment, with the result that Sullivan in the excitement of his part, ran up and fell backwards before the man thought of firing. Evidently thinking "better late than never," the fellow raised his gun and discharged its contents point blank into Sullivan's face *as he lay on the stage*. As he lay writhing there in the greatest agony the audience considered he was acting well, and as such loudly applauded, but not until one of them shouted out, "He's shot! Look at the fire in his face," was it realised that the acting was a little too real, and the curtain was immediately lowered. The audience and all present on the stage were much alarmed and believed that Sullivan was killed, but after the excitement had somewhat subsided, he was found to be alive, but senseless; nor was he restored to consciousness for a long time after being carried home.

For several days, however, Sullivan lay in a critical condition, being almost blinded by the quantity of powder that had been shot in his face, and three weeks elapsed before he was able to resume his duties at the theatre.

Impatient in trifles, Sullivan was one of the most enduring of men on all great occasions; he seemed to resent petty annoyances, because they often arose from petty sources. He would not allow what he felt to appear to those about him, fearing to cause trouble or anxiety to anyone. In the intervals of his pains he became as merry as his merry visitors—Cowell and Leigh Murray—who daily spent an hour or two with their good-natured comrade.

Sullivan's part of Ned Martin in *The Lost Ship*, for which T. P. Cooke had him cast, and which had been in rehearsal a few days before the accident, was given to W. H. Bland,

who was appointed to take most of Sullivan's parts during his enforced absence.

In the meantime the plays produced may here be noted, keeping the record in its continuity. *Nicholas Nickleby* was performed on February 7th, with Manager Murray as Newman Noggs, and Sam Cowell as Mr Squeers. *Oliver Twist* was put on the following evening as an after-piece to *The Lost Ship*, the Artful Dodger being taken by W. F. Lloyd, while the Manager was Bumble the Beadle, and Oliver was presented by Miss Macfarlane. Cooke also produced during this week a new nautical drama, entitled *Poor Jack; or, the Ocean of Life*, he taking the title part.

Miss Helen Faucit paid a return visit on the 13th of the month for twelve nights, opening as Pauline in the *Lady of Lyons*, when Edmund Glover again supported the distinguished actress as Claude Melnotte.

For the following evening Murray promised his patrons an attractive programme. This consisted of Helen Faucit as Julia in *The Hunchback*, and T. P. Cooke (who had been re-engaged for a week) in *The Lost Ship*. Henry Corri was given Sullivan's part of Gaylove in the former piece, and Bland, as usual, took our young hero's place as Ned Martin in the nautical melodrama. On the 15th Helen Faucit appeared here for the first time as Rosalind, supported by Leigh Murray as Orlando. She also made her first appearance in this theatre as Donna Violante in Mrs Centlivre's comedy, *The Wonder; a Woman keeps a Secret*, on the following evening. Cooke relieved his audience of *The Lost Ship* on the 16th and 22nd by giving Buckstone's now almost forgotten drama, *Luke the Labourer; or, the Seaman's Welcome Home*, in which he appeared as Philip the seaman, the part of Luke being played by Bland. Helen Faucit repeated her performance of Lady Macbeth on the 20th, when



Banquo (Sullivan's former part) was allotted to William Howard.

To give an idea of Sullivan's standing and popularity at the theatre this season, it will doubtless be of interest to repeat the following notices which were printed on the play-bills each evening from the 9th to the 22nd of February :—

"In answer to several inquiries for the repetition of the new drama, entitled *The Two Sergeants ; or, the Dice of Death*, it is respectfully stated that it will be performed immediately upon the recovery of Mr Sullivan from the effects of his late severe accident." On the 22nd the manager's notice read :—"Mr Sullivan being sufficiently recovered to allow his resuming his professional duties on Monday next, the new drama of *The Two Sergeants* will be performed on that evening."

Accordingly, on Monday, 26th February, Sullivan made his reappearance as Carlos Morazzi in the military drama just named. The cast was the same in every respect as when it was first produced here on the 29th of the previous month. On the same evening the gymnast "professor" Risley and his two sons entered on a week's engagement. *A Christmas Carol*, a drama founded upon Dickens' work, was put in the bill as a *lever de rideau* for this week. During the week Sullivan played Leeford in *Oliver Twist*, the Beadle, Bill Sykes, and Fagin being personated by Manager Murray, Bland, and Ray.

Helen Faucit visited Edinburgh again on the 4th March for twelve nights. She opened in *Nina Sforza*, a five-act tragedy by Zouch Troughton, which Macready first produced at the London Haymarket three years previously. This was its first performance out of London. The cast was as follows :—Sforza (a noble Venetian), Sullivan ; Raphel Doria (head of a powerful house in Genoa), Leigh Murray ;

Ugone Spinola (a noble), Edmund Glover ; Grimoaldo, Ray ; and Nina (Sforza's daughter), Miss Helen Faucit, her original character. Sullivan on the following evening supported Helen Faucit as the Duke in *As You Like It*. Another notable first performance here by Helen Faucit was Imogene to the Cymbeline of Sullivan on the 7th of this month. There was much surprise expressed at the time by Edinburgh playgoers at Sullivan not being cast for Iachimo, a part that would have suited him very well. It was given to Bland instead. Edmund Glover was Leonatus Posthumus ; Eburne, Pisanio ; and Mrs Brookes, the Queen.

Of all Shakespeare's female characters, Imogene is the most tender and the most artless. Needless to say, Helen Faucit captivated her audience by the charm of her acting in this beautiful character.

Miss Faucit added to her list of first appearances before she left Portia in *The Merchant of Venice*, and Catherine in *The Taming of the Shrew* ; Sullivan impersonating Antonio in the former, and Petruchio in the latter.

No sooner had Miss Faucit taken her farewell benefit as Nina Sforza and Catherine on March the 18th than Sam Collins, a noted Irish comedian and vocalist from Covent Garden was engaged by Murray for twelve nights. This was his first engagement in Edinburgh. He made his début as M'Shane in *The Nervous Man*, and Teddy, the Tiler, in the farce of that name. Sullivan was not in the bill that evening, but he took his old parts in the *Bottle Imp*, and *The Bohemians*, which were put on the two following evenings. On the fifth night of Collins' engagement he appeared in one of his best parts—Sir Patrick O'Plenipo in the old comedy *The Irish Ambassador* ; Sullivan supporting him as the Grand Duke of Bavaria, and Manager William Murray as the Count Moreno.

Collins' popularity in Edinburgh increased nightly, and he was by many looked upon as the only successor to Tyrone Power, whose personations of Irish characters were inimitable. A big attraction was put on for the opening night of Collins' second week. *Paul Clifford*, a musical melodrama, with the Irish comedian as the highwayman and Sullivan as Sir William Brandon. It was followed by an Interlude called *Game and Game*, with Sam Collins as Mike Murphy, introducing his two popular songs, "Tight Irish Hearts for the Ladies," and "I'm 'kin to the Callaghans and the Brallaghans"; the performance concluding with three acts of *The Heart of Midlothian*, for which old Charles Mackay was specially engaged for his original part of the Laird of Dumbiedykes; Glover being the Duke of Argyle, and Sullivan George Staunton. On March 27th and 28th Mackay gave his unequalled representation of Peter Peebles in *Redgauntlet*, and Caleb Balderstone in *The Bride of Lammermoor*—Sullivan was the Allen Fairford in the former, and Colonel Ashton in the latter. He (Sullivan) also played Ruthven in *Mary Stuart ; or, the Castle of Lochleven* (written by the manager) to the Sandy Macfarlane of Mackay.

Collins was given a benefit on April 1st, when, in addition to *The Nervous Man*, *Paul Clifford*, and an Interlude from "St Ronan's Well" entitled *Cleikum Inn* (in which old Mackay appeared as Meg Dods), a comedy called *A Dey and a Knight* was played for the first time. In this comedy Sullivan was seen as the Ex Dey of Algiers to the Sir Denis O'Dogherty (a Knight of St Patrick) of Sam Collins, who also appeared in three other "disguises," a "veteran tar" (in the person of Jack Blunderbuss); a "Bold Dragoon" (as Major O'Slashaway), and as "Monsieur Coupez" (a professor of the terpsichorean art); singing and dancing characteristic of the four impersonations. He bade adieu



to his Edinburgh audience two nights later on which occasion Sullivan supported him as Sir William Brandon in *Paul Clifford*, and took his usual part of Colonel Ashton in *The Bride of Lammermoor*, Collins bringing the night's performance to a close with his matchless impersonation of Pat Rooney in *The Omnibus*.

Mackay remained for two nights longer with Murray when *Mary Stuart* was repeated, and *Gilderoy* produced for the first time this season. Sullivan on that occasion played Allan of Duncarty to Mackay's Jock Muir.

Mr and Mrs Charles Kean revisited Edinburgh on April 8th. On their opening night at the Royal they appeared for the first time as Evelyn and Clara in *Money*. Sullivan headed the cast of characters as Lord Glossmore.

During the Keans' engagement, which lasted for three weeks, Sullivan supported them nightly, as well as appearing occasionally in the after-pieces. The following were his chief parts, some of them repeated two or three times in the week:—Bates in *The Gamester*; Leeford in *Oliver Twist*; King Claudius in *Hamlet*; King Henry the Sixth in *Richard the Third*; Ulrick in Knowles' *Love*; Old Mobb in *The Golden Farmer*; The Duke in *As You Like It*; Don John in *Much Ado About Nothing*; Montesquien in *The Ransom* (Mrs Kean, Pauline); La Lache in *Dominique the Deserter*; and Count Wintersen in *The Stranger* for Kean's benefit.

The theatre closed on April 24th for five days. On re-opening the Keans were re-engaged for five nights, when they repeated *Much Ado About Nothing*, *Richard III.*, *Money*, *The Stranger*, and *The Gamester*. Charles Mackay was also re-engaged this week, appearing as Peter Peebles in *Redgauntlet* (Sullivan as Allen Fairford); Captain Copp in *Charles the Second*; Gibby in *The Wonder*, and Jaquez in *The Honeymoon*.

*Rob Roy* was played on May 6th for Mackay's benefit, when the old favourite of every Scotch playgoer took his usual part of Bailie Nicol Jarvie, while Sullivan was Rashleigh Osbaldistone. Sheridan's drama, *The Critic*, was performed the same evening, with Sullivan as the Earl of Leicester, and Charles Mackay as Sir Fretful Plagiary.

Captain Harvey Tuckett (of the 11th Hussars), a favourite local amateur actor, played for five nights this week. He appeared in the following characters: Old Wiggins, in the farce *Mrs Wiggins*; Rover, in *Wild Oats* (Sullivan as Banks); Goldfinch, in *Road to Ruin*; and Falstaff to the Henry IV. of Sullivan.

The 1843-44 season now drawing to a close, the remainder of the month was taken up with the annual "benefits" for the leading members of Murray's company. Edmund Glover led off with his benefit on May 13th, when he secured the assistance of Mr Cathcart from the Adelphi Theatre, Glasgow. The performance consisted of *Othello*, with Glover as the Moor for the first time, and Cathcart as Iago, Sullivan supporting his leading man as Lodovico. An amusing Interlude called "*102*" followed the tragedy, in which Manager Murray appeared as Philip Garbois, aged 102; Ray, as Jerome, his son, aged 80; and Sullivan, Pierre, his second son, aged 50. A most interesting series of eight *tableaux vivants* illustrating scenes from some of Shakespeare's plays followed, Glover and Sullivan personating in the first tableau Macbeth and Banquo, and in the fifth King Lear and Edgar.

On the occasion of Lloyd's benefit Sullivan appeared as the Duke in *Rule a Wife and Have a Wife*. When Bland and his wife took their benefit, Sullivan was also well to the front. In the opening play, *Love*, he took the part of Count Ulrick. In the interlude, *Mr Tomkins*, he played Spencer, and in the concluding drama of *Therese; or, the Orphan of*

*Geneva*, he personated the Magistrate, Delparc. The following evening, for Leigh Murray's benefit, Sullivan was Edgar Ravenswood in a "tableau" from *The Bride of Lammermoor*, and also played Captain Arlington in the nautical drama, *The Mutiny at the Nore*.

Nine nights later, on the 30th May, Sullivan had his first benefit in Edinburgh, when the programme presented a lengthy, as well as a most attractive evening's entertainment. It opened with Goldsmith's delightful comedy, *She Stoops to Conquer*, in which the *bénéficiaire* did not appear. Manager Murray was Tony Lumpkin; William Howard, Young Marlow; Leigh Murray, Hastings; Sam Cowell, Diggory; Ray, Hardcastle; Mrs Bland, Miss Hardcastle; and Miss Nicol, Mrs Hardcastle. This was followed by a "Farewell Address" from Sullivan (as it was his intention to seek "fresh fields and pastures new" before the re-opening of this theatre). A polka, danced by Mrs Laidlaw and Henry Corri, and Lloyd singing "The Newhaven Fishwife," brought the first part of the performance to an end. The second part opened with Planché's two-act musical drama *The Italian Brigand*. In it Sullivan appeared as Massaroni, the Brigand Chief, acting with great spirit and singing the incidental song, "Gentle Zitella," in charming style. Sam Cowell followed with a descriptive ballad of the "Melancholic Historie of the Misfortunate Affections of 'Lord Lovell and Nancie Bell,'" a very humorous performance. This was followed by *The Man and the Tiger*, Howard being the Squire Splasher, and Manager Murray Buckskin his Tiger. The whole concluded with *Wallace, the Hero of Scotland* (two acts), with Glover as Wallace, and Sullivan as Kirkpatrick. It was one of the most successful "benefits" of the season, artistically as well as financially.

The last day of May, and the last night of the 1843-44



season at the Royal, was set aside for the Manager's annual benefit. Sullivan lent his services in the opening piece, Mark Lemon's drama, *Grandfather Whitehead*, as Drayton ; Murray, of course, playing the grandfather, a capital performance by all accounts, equalling in every respect that of William Farren, who created the part.

From the foregoing résumé of Sullivan's parts during his two and a half years' apprenticeship here, it will be seen that he occupied a very good position for one so young and with such short experience, especially during this last season. He was given responsible, if not always very important parts to perform ; he had an opportunity of seeing and acting with many accomplished players ; and he was engaged by the most honourable and business-like of managers. But Sullivan was impatient as well as being very ambitious. He saw there was little chance of the advancement he wished for in the Edinburgh stock company, at least for some time. He desired to play Claude Melnotte, not Beauseant, and to act Hamlet instead of Claudius. There was no sign of Edmund Glover leaving Murray's company, and even if he did, it by no means followed that Sullivan would get his position as leading actor, as Manager Murray in all probability would engage some more experienced actor from London or Dublin. Murray did not always give Sullivan as good a part as his abilities warranted, this to him appeared neglect ; so when the manager offered him an increase of salary in order to induce him to remain in his company for another season, he refused it. Before many days elapsed he bade adieu to Edinburgh, and we now follow him to the smoky city on the Clyde.

## CHAPTER XI

Sullivan in Glasgow—John Henry Alexander—Sullivan meets G. V. Brooke—Sullivan engaged at the Aberdeen theatre—Leading man and stage manager—The Marischal Street Theatre in bygone days—How the Aberdeen “gods” amused themselves—Sullivan plays *Melnotte* and *Macbeth* for the first time—He joins a tour through North Scotland—Another accident—Anderson, the “Wizard,” offers him an engagement—The Glasgow Green Theatre—Rival “leading men”—Sims Reeves and Sullivan together again—Sullivan plays *Hamlet* for the first time—Jealousy leads to dismissal—Sullivan meets Edwin Forrest—The Yankee tragedian’s temper—Sullivan engaged as manager of the Aberdeen theatre—He takes his Scotch company to the Isle of Man—His first engagement in England—Plays to empty benches in Wakefield—A *melée* between “star” and manager—Barry Sullivan’s first engagement in Liverpool—The press criticises the new tragedian—Some unrehearsed effects and their humours—Talma on the actor’s art.

PROCEEDING to Glasgow, Sullivan there made the acquaintance of John Henry Alexander, the eccentric manager of the Dunlop Street Theatre Royal already mentioned in connection with the equally eccentric manager, Seymour of Cork. Sullivan had often heard of him from William Alexander, his brother, when they were together in Seymour’s company, and was not a little amused at his first meeting with the great “Alec,” as he was called by his familiars.

He was about fifty years of age, tall and gentlemanly looking, and, as he came forward to greet his new friend, he bowed with pompous dignity and said, “Welcome to my property, Mr Sullivan.” This was his usual mode of greeting.

Alexander was a native of Dunbar, and while a mere boy took to the stage under the auspices of a noted Scotch actor named Harry Johnstone at Ayr. His great industry soon made him a favourite, and after a short successful season he

was engaged for the Queen's Theatre at Glasgow, then under the management of the elder Macready. His reputation soon attracted Manager Murray of Edinburgh, who engaged him as a member of his company when twenty years of age. The characters in which Alexander excelled at this time were Dandie Dinmont in *Guy Mannering*, and Ratchliffe in *The Heart of Midlothian*.

In 1822 John Alexander commenced his career as a manager in Glasgow, and continued from that period until his death in December 1851 a course of profitable management. His wife was a treasure to him in his theatre management, and both had that common Scottish trait—a mania for saving money. Gas was very dear in those days, and the weekly bill for it preyed heavily upon Alexander's mind as well as his purse. If he could slyly lower a burner in any part of the theatre, he would be intensely delighted. It is related of him that one evening seeing a light flaring in an out-of-the-way passage in the theatre, he tried to reach it, but to no purpose; in vain he jumped in despair; seeing his wife approaching, he pointed to the light, exclaiming, "Make a back, ma'am." She obediently did so; he as quickly jumped up, lowered the light, and was satisfied. Alexander was said to be a very strict teetotaler; he was at any rate a *Scotch teetotaler*; the only objection he had to "whusky" was that he could not get enough of it for saxpence to make him frisky.

A story is told of his instructions to a leader of his orchestra about the production of a new piece. "Now, Richardson," he said, "this is a rural scene, a country garden. Everything is placid and calm; all the delights of country life want to be fully brought before the minds of the audience, and I think you had better give me a little *music expressive of clothes drying in the wind*." The chronicler does not say how the *maestro* accomplished this difficult feat.



While in Glasgow Sullivan also made his first acquaintance with one who ever afterwards greeted him as a dear friend. This was none other than the hapless Gustavus Brooke, who was then "starring" at Millar's Adelphi Theatre on Glasgow Green, supported by Cathcart, Boddie, Raymond, Mrs Grey, Miss Cruise, etc.

Brooke was Sullivan's senior both in age and stage experience by three years, and as a consequence had much advice to give him. There and then began an intimacy and friendship which was only terminated by Brooke's sad end. They were often thrown together in after years, and on all occasions "dear Gus" (as Barry Sullivan always called him) and he were ever as old comrades; sharers in each other's joys, sorrows, and early struggles for fame and fortune. Brooke was a typical Irishman—one of those most generous, kind-hearted, reckless, whole-souled creatures, who would give everything he had in the world to anybody he liked.

Manager Alexander had no vacancy in his company at the Theatre Royal that he could offer Sullivan, so they parted none the worst of friends. In the meantime Brooke induced Manager Millar to engage Sullivan, and accordingly for a few nights in the last week of June 1844 Sullivan supported "Gus" in *Othello*, *Love*, *William Tell*, and *Hamlet* at the wooden theatre on the green, where, by the way, the audience were notified on the play-bills that "none but suitably attired persons would be admitted to the boxes," which were two shillings! The doors of this theatre were opened to "all suitably attired" Glaswegians at 6 o'clock; and on payment of "half-price" at 9 o'clock the restrictions as to costume were suspended.

Brooke was even then a great favourite with the Glaswegians, and the crowded audiences he drew nightly recognised the uncommon abilities of "the young actor

from Edinburgh," as they styled Sullivan, and were not slow to noise his name abroad. Before leaving Glasgow for Manchester, where he was next engaged, Brooke advised Sullivan to go on to Aberdeen, where he was certain of a good engagement, as the Theatre Royal in Marischal Street was about to be re-opened under the management of a new lessee named Adams.

On arriving in Aberdeen Sullivan learned that Brooke had written to Adams recommending him, and eulogising in the highest terms his capabilities. Sullivan was accordingly engaged, and when the theatre opened for the season, early in August, he was put on the stock-list as leading actor. Young as he was, he was ambitious enough to aspire to the position of stage manager, and that unenviable office accordingly Adams allotted him.

During his engagement in Edinburgh Sullivan had learned much of the multifarious duties that are essential to this post, and was not slow in introducing many improvements that struck him as necessary. The stage manager is admittedly the adjutant of every theatre. If he does his duty to the manager — his commanding officer—he is hated by the *corps*. If he sides with the rank and file, he becomes objectionable to the chief. In his official capacity Sullivan very often displayed that quickness of manner which sometimes appeared like intentional rudeness. For instance, one of the company would intimate to him that he (or maybe she) disliked a new part; "You are not engaged to *like* your part," he would reply, "you are engaged to *act* it."

The Marischal Street Theatre dated back as far as the year 1795, when its first manager was Stephen Kemble, brother of the celebrated tragedian. He built the theatre partly out of the woodwork of a circus which he owned

in Edinburgh and had brought here after that establishment had failed. It had seating accommodation for sixteen hundred persons, and the construction of it is said to have originally cost £3000. Kemble did not retain the lesseeship for long, and after him various managers tried their fortunes at it. In March 1817 Corbet Ryder, a noted Scotch actor, took on the management, and under his reign the theatre was the scene of many gala dramatic days. He was succeeded in the management in 1842 by John Langley, who undertook the management for Mrs Ryder, who retained the lesseeship. He was unsuccessful owing to dramatic matters being at a very low ebb consequent upon the great Disruption Church movement, and in July 1844 the theatre passed into the hands of Manager Adams, who, as we see, engaged Sullivan as his leading man and stage manager.

Sullivan found the audiences here very noisy, especially the occupants of the pit and gallery. They amused themselves by whistling, yelling, and throwing orange-peel at one another, as well as by the rapid consumption of mutton-pies and small beer, which were supplied by the "refreshment basket man," who made a tour of the house during the entire evening. They were also in the habit of lustily protesting against delays and "stage waits." They would shout with stentorian lungs for "music," as if in derision of the feeble efforts made by a still more feeble orchestra, who laboured vainly on their fiddle-strings to mix some harmony with the uproar; and, if a popular air were introduced, every foot in pit and gallery, and every mouth that could contort itself into an attitude for whistling kept tempestuous time. "Caller Herrin'" and "Johnnie Cope" were favourite cries to the unfortunate musicians. The "gods" also had a strangely chosen



phrase with which to demand the raising of the curtain; they shouted "Up wi' the hippin'." There were no perfumed satin programmes in this rudely-mannered house, but long rough slip bills, damp from the scarcely dry printer's ink. By way of a diversion between the acts it was a common practice to tear these bills into strips, and fastening them end to end to dangle the paper string from gallery to pit, where their reception met with extreme welcome and merriment; or to tickle by the same agent the heads and faces of those in the front row of the dress circle, where their reception caused infinite disgust and annoyance. But when the performance began these noisy folk knew what to cheer and when to sneer and deride. They met stage hitches with the most audible sarcastic remarks couched in the quaintest of sounds. It is on record that a gallery critic once observed, "We don't expec' no grammar, but you might *jine yer flats!*" In the absence of any particular tragic "star," melodramas generally served as the stop-gap in the programme of entertainment. Edwin Waugh, the Lancashire poet, gives a terse description in his "Fourteen Days in Scotland" of a visit to this northern seat of the drama. The play he witnessed was *Ingomar*, and he thus records his night's experience in the Marischal Street Theatre:—

"When we got to the theatre we found that our first impression was right. The check-taker looked like a worn-out bum-bailiff; the wood-work of the interior looked as if it had been made out of old orange boxes and ruined market stalls. The tragedy was a farce; the comedy was downright murder; and the music sounded like an accompaniment to tooth drawing. But the scanty audience, chiefly sailors, evidently enjoyed the whole thing, and so did we. It was so gloriously ill-done that it was impossible not to be pleased

with it. And I question whether the fingering of Sivori, or the baton of Julien could have delighted us half so much as the comical antics of the stolid wretch who misled the orchestra of three split fiddles and a hoarse cornopean that night."

That Sullivan was not long in winning golden opinions in the Granite City is shown by the following extract from the *Aberdeen Herald* of December 7th, 1844:—

"The Theatre Royal (Marischal Street) has been well attended, and deservedly so. To an enterprising manager we have to add the attraction of old favourites. Mrs Ryder has been performing in her best style; and Mr T. Ryder (Corbet Ryder's son) has taken his former position on the boards. It is not necessary to speak here of the merits of either; Mrs Ryder has always been admired for the pathos and power of her acting, and Mr T. Ryder seems not to have suffered much from his temporary absence. Then there is Mr Sullivan, a young actor full of promise, and who in some very difficult parts has acquitted himself in such a way as to call forth the loudest plaudits of the more intelligent portion of the audience."

One of the "difficult parts" here alluded to was Claude Melnotte (to the Pauline of Mrs Ryder), which Sullivan played for the first time on Monday, 25th November 1844. The occasion was commemorated by a local poet named Denham in some lines which appear in that gentleman's collection of poems, published by Smith, Elder & Co. of London.

The late John Stuart Blackie (without whom Scotland does not seem the same), then professor in Marischal College, honoured the theatre by witnessing one of these performances of *The Lady of Lyons*, and the "Grand old Scot" expressed himself as being both impressed and amazed by the graceful

delivery and poetical rendering by Sullivan of Bulwer's "deathless lines."

On the following evening Sullivan appeared for the first time as Macbeth when the critic in the *Herald* took occasion to remark that "he sustained the part with even more than his usual ability, and showed powers of a very exalted order."

At the close of the 1844-45 winter season in March, Adams brought his Aberdeen company, and with them his leading man Sullivan, on a tour through the north of Scotland for a few months. They visited Banff, Inverness, Montrose, Dundee, Perth, Arbroath, Paisley and Kilmarnock.

Railways had not then penetrated to these towns, so that their movements from place to place by the coaches was a slow affair as compared with the present day when transit seems almost as rapid as thought itself. Their scenery and properties were usually sent on by a waggon or carrier's cart. The fit-up stage was erected in the Town Hall or Freemason's Hall, wherever there was no regular theatre. To the credit of the townspeople it must be said theatrical companies were not regarded by them as strolling buffoons come to pick up a few shillings by amusing the vulgar, but as trained artists and capable exponents and representatives of the thoughts and characters of the great dramatists. In many of the northern towns the arrival of the players and their performance were announced by the town crier as there were no newspapers. A few small hand-bills were sometimes used, but the advertisement chiefly relied upon was the "Row-de-dow, row-de-dow, row-de-dow of the town drummer, or crier. Twice a day he would go round the town with his drum and two sticks, pausing every twenty or thirty yards to beat the well-worn sheepskin, and give notice, "this evening at —— Hall will be presented Shakespeare's tragedy of ——". Reserved seats, three



shillings; back seats, one shilling: to commence at seven o'clock precisely." At the sound of the drum windows were thrown open, and heads were popped out, and at the mention of the play every face brightened. Of course the limited space and resources of the stage in the local halls did not admit of startling effects or sensation scenes. Shakespeare was acted with rigid simplicity. Banquo did not affect the supernatural. The ghost of Hamlet's father had neither ramparts to walk upon nor a pale moon to shine on him, but walked on at the "wing" and spoke his lines *like a man*—not a ghost. Shakespeare pure and simple acted with the barest accessories were treat enough for the audience. The criticisms did not appear in any newspaper. They were talked over the toddy at night, or on the "plain staines" between business hours. It was a happy pleasant time, and doubtless the community gained both intellectually and morally by the performances.

Sullivan was a few months with Adams' strolling company playing leading parts with success, when another accident befel him which necessitated his absence for some time.

They had just concluded a six nights' performance at Kilmarnock, and as the engagement was successful, Adams decided to stay another week. On the intervening Sunday morning Sullivan started on a gig with the intention of spending the day at Ayr with some friends. When about half way to Burns' native place the horse bolted, and, after running some distance, fell, upsetting the gig and throwing Sullivan off in front of the wheel. The wheel dashed against his shoulder, breaking his left arm, and passed over his back, almost breaking his spine. He was carried to a neighbouring inn and there carefully attended to. In a week he was sufficiently recovered to be able to join the company and was little the worse of the mishap.

While in Dundee he received an offer of an engagement from John Henry Anderson (the "Wizard of the North," as he was styled) as leading actor for his new theatre (the City Theatre), then being built for him in Glasgow, and thither we will follow him.

Sullivan was now determined to take full advantage of this tide in his affairs. His careful acting and good deportment had gained for him many friends and admirers, and he never scored a success that he did not make the most of, and it always proved a stepping-stone to something better.

This Anderson commenced life as a confectioner's apprentice in Aberdeen. Here he made the acquaintance in the year 1825 of a conjurer—or rather a *prestidigitateur*—of some renown named Philippe, who had fallen upon bad times. This Philippe had invented a clever trick known as the "gun trick," which consisted of his passing a gun among his audience into which he would drop a charge of powder and a bullet, and then invite someone to fire it. That being done, the bullet would be found in the conjurer's mouth. Of course the "trick" was capable of a simple explanation. By means of an ingenious apparatus which fitted over the muzzle, and an expert bit of palming the bullet was extracted before the gun was handed over to the person in the audience to be fired off. But Philippe could make neither profit nor renown out of it. In fact he gave up conjuring and settled down in Aberdeen as a cook. In this way he met young Anderson, who was tired of the hum-drum life of an apprentice. Anderson soon picked up a few tricks from the retired conjurer, including the "gun trick," which was to make his fortune. Determined to make a mark, young Anderson tramped from Aberdeen to Liverpool, where he got an engagement at the Liver Theatre. He

was to receive five shillings a week for doing this trick. The effect was magical. It was soon the talk of Liverpool, the theatre was packed nightly, and the theories as to the method of performing the feat were innumerable. At the end of three weeks the young conjurer, who had assumed the proud title of the "Wizard of the North," was receiving a third of the takings, or about £40 a night. In a few years he had amassed an enormous fortune, the result of continuous engagements at almost every theatre or public hall in the principal cities and towns in the kingdom, in many places receiving as much as £60 a night.

Anderson soon developed a craze for theatre management. Previous to undertaking the City Theatre in Glasgow he had invested much of his easily earned thousands in several English theatres, amongst them the Liverpool and Manchester Theatres Royal, but from one cause and another none of them turned out a profitable investment for him.

The City Theatre on Glasgow Green was built for Anderson early in the year 1845. It was a handsome brick building capable of holding four thousand persons. At first the Justices refused to license it for dramatic performances, so Anderson opened in July of that year with "conjuring and musical entertainments." A month later he obtained a dramatic licence. He built this theatre for the sole purpose of opposing John Alexander of Dunlop Street, who, for many years, had monopolised matters theatrical in Glasgow, few deigning to notice poor Millar's Thespian temple on the Green.

When Sullivan accepted Anderson's engagement he anticipated undivided sway as leading actor, but great was his indignation on arrival to find there was another Richmond in the field in the person of James Bennett, *who was also engaged as "leading man."* The fact was Manager Ander-



son was determined to carry everything before him this season in Glasgow, and so engaged a double company in every department—two ladies and two gentlemen for every line of business. Besides the rival "tragedians" (Sullivan and Bennett), the company consisted of Sims Reeves, Alban Croft, Rae, Taylor, W. Montague, Morley, M'Gregor, Smythson, Vivash, Henry Bedford, Birch, Hutchings, C. James, John Coleman, Miss Laura Addison, Mrs Ada Dyas, Mrs Alban Croft, Mrs Smythson, and the Misses Cook, Vivash, and M'Kenzie.

Sullivan was overjoyed at again meeting Sims Reeves, and, as during their Edinburgh days, the two friends had many pleasant hours together.

The performance on the opening night, August 25th, consisted of *The Bohemian Girl*, *Mrs Caudle*, and *The Lottery Ticket*. The cast of characters in Balfe's new opera was as follows :—Thaddeus, Sims Reeves ; Arline, Mrs Croft ; Count Arnheim, Alban Croft ; Devilshoof, Morley ; Florestein, Smythson ; and Mrs Smythson the Gipsy Queen. In *The Lottery Ticket* Henry Bedford took the part of Wormwood.

*The Glasgow Dramatic Review*, which usually indulged in zoilism, took occasion to comment on the constitution of Anderson's new company in the following terms :—

"The sufficiency in number is no recompense for the deficiency in talent. Messrs Rae, Bennett, Sullivan, and one or two more are respectable actors, but they cannot, with the help of the nobodys (!) who figure in the bill, sustain the reputation of a theatre."

The operatic section of the company held the boards for one week, playing *The Bohemian Girl* each night up to the 30th of August. On September 1st the same opera was given, followed by *The Lady of Lyons*, with James Bennett as Claude Melnotte, and Miss Laura Addison (late of Alex-

ander's company at the Royal) as Pauline Deschappelles. The play-bill announced this as Bennett's first appearance in Glasgow. On the next evening the same programme was repeated, when Sullivan made his *début* on this stage as Bulwer's hero to the same Pauline.

On the 8th of September *Macbeth* was put in the bills, when Sullivan played the Thane, supported by Bennett as Macduff, and Laura Addison as Lady Macbeth. The tragedy was produced with great care, and a trained chorus of fifty voices lent a special interest, as the "Witches' Chorus" was usually omitted from all previous representations. *Macbeth* was repeated on the following evening, in consequence, as the bill announced, of its "great success" the previous night, when Sullivan and Bennett exchanged the chief parts. The after-piece was Murray's two-act drama *The Rose of Ettrick Vale*, when Manager Anderson made his first bow as an actor in Glasgow in the character of Wandering Steenie. The *Dramatic Review* of the next day again attacked some of the stock company, and waxed hypercritical on their acting.

"Anderson's company" (it said) "ample in number, boasts two leading tragedians, and he has been playing them off against each other alternately. Beyond giving these gentlemen an opportunity of advancing their claims to superiority, the production of these pieces affords us but an opportunity of estimating the general talent of the rest of the company, which we are sorry to observe is of a poor order. Mr Sullivan we have seen before, here and elsewhere, and we have always considered him a highly respectable actor in parts that came within the range of his capacity; these, however, do not include *Macbeth*. His figure is prepossessing and his articulation good, but he wants ease of action, and his voice is weak, nor is he possessed of that bustle and animation which are necessary. His playing is quite respect-

able and subdued. His brother leader, Mr Bennett, is of the Lilliputian order, small in person to a fault, and possessing a voice which, although not strong, is pleasing and well managed. There is a melodramatic bustle about his acting which is pleasing just in proportion as he does not overdo it. It is in passages of pathos that he fails, more perhaps from his personal disadvantages than from want of feeling."

After bestowing praise on the scenery, the critic of the *Review* next took the poor manager to task for his acting in *The Rose of Ettrick Vale*. He was advised to confine his attention solely to the management, "without allowing his vanity to mislead him so far as to prompt his appearance on the boards, as he did on Tuesday evening, in the character of Wandering Steenie. We had intended to be very severe on this uncalled-for exhibition, but as a proper consideration of his interests may deter him from repeating the offence, we shall let him off for this time, and advise him not to do it again." He did appear again, as the Bailie in *Rob Roy*, on the 15th of this month, and as Rob Roy four nights later.

The performances during the next week consisted of *Fra Diavolo*, *The Gamester*, *The Stranger*, *Macbeth*, *Rob Roy*, *La Sonnambula*, *The Bohemian Girl*, and *The Beggar's Opera*. On the 18th of the month *Othello* was put on for the first time here, with Bennett as the Moor and Sullivan as Iago. Two nights later the rivals alternated these characters. The irascible *Dramatic Review* faulted young Sullivan's Iago for being too superficial, and for making his villainy too transparent. It complimented him, however, on his presence of mind in prompting a Mr Taylor, who, as Roderigo, had forgotten his part. This was another instance of Sullivan's marvellous power, even in those early days, of being word perfect, not alone in his own part, but in almost every character in the piece in action. The after-piece that night



consisted of *The Beggar's Opera*, with Sims Reeves, Mr and Mrs Alban Croft, Morley, and Miss Cook in the chief parts. The *Review* told its readers that it could say nothing favourable of the performers in the opera, excepting the excellent Mrs Peachum of Miss Cook.

Sullivan appeared as Othello on the 20th September with fair success, and three nights later he made his début as Hamlet. It was an eventful night for him, and at its close he received the congratulations of many friends for his fine performance.

James Bennett was Sullivan's senior by ten years, and, according to Mr John Coleman, who was then a minor member of the company, he took the popular fancy in such parts as Macbeth and Othello, while Sullivan ran him hard as Hamlet, Romeo, and Claude Melnotte. Actors are proverbially kind to one another, but professional jealousy will take place now and then; it is an inborn quality entirely independent of art. In this instance Bennett was a good actor, but not too good a man to be jealous of Sullivan, who was fast winning golden opinions on all sides. Relations between the rival "tragedians" naturally became strained, and it was said at the time that Bennett entered into a conspiracy with Anderson to dethrone Sullivan; be that as it may, Sullivan's services *were dispensed with* by the last week of September, on a plea of a poor exchequer not being able to pay two leading men! Sullivan naturally was indignant with the "Professor," and his chagrin against him and Bennett was very great. It was, no doubt, great injustice, and the thought of it rankled in his memory for many years.

Sims Reeves and the Crofts were also dispensed with at the same time as Sullivan. They crossed over to Dublin and found an engagement there at the Hawkins Street Theatre.

Bennett was now "monarch of all he surveyed" on the boards of the City Theatre, and he remained with Anderson until the end of the season.

Sullivan remained in Glasgow for two months out of engagement. By the end of November he received a proposal from Mrs Ryder of Aberdeen to join her and a local bookseller, named Wm. Russell, in re-opening the Marischal Street Theatre, now owned by a syndicate. The management was to be entrusted to Sullivan, who was also to see after engaging the company, of which he was to be the leading man, and at liberty to take such parts as would be considered suitable. For his services he was to receive one-third of the receipts, after deducting expenses, the residue to pay the stock company. In the event of a "star" being engaged, the prices to all parts were to be doubled, so as to meet the extra pressure on the exchequer.

Before leaving Glasgow Sullivan became acquainted with the then very popular American tragedian, Edwin Forrest, who was playing an engagement at the Dunlop Street Theatre, appearing as Richelieu, Damon, Othello, and Hamlet, supported by Miss Laura Addison, James Bennett, and Manager Alexander.

Edwin Forrest at this time was in his prime, having been born in Philadelphia, March 9th, 1806.

When Forrest first visited England he was considered by many too noisy and robust for Shakespearean characters; but as a melodramatic actor he stood well above all competitors. When first introduced to the London public at Drury Lane by Manager Bunn, Forrest appeared as the Gladiator in an American tragedy of that name. Forrest might have stood for a model of the Farnese Hercules. He had a noble, muscular figure and stentorian lungs. Unfortunately, he was cursed with a most uncontrollable bad temper, which,

as his years advanced, caused him to be a very unhappy man. His nature was not softened by the sweet and gradual ascent to good fortune. With one leap he bounded to the front rank of his profession, consequently no new triumphs awaited him, and as old age came on he could not bear to see the younger generation of actors pass him by in the rush for fame. His fits of anger, too, were in a great measure due to the inefficiency of his dramatic support at home and abroad.

Joseph Jefferson tells many an amusing story of the extraordinary mishaps which occurred to Forrest during his performances at some of the theatres in the Southern States. The following is about the best:—Forrest was always in a state of intense irritation during the rehearsal and performance of the drama *Metamora*, a character which he detested and one the public always admired. Irregularities that Forrest would have overlooked under ordinary circumstances were now magnified to an enormous size, so that when he donned the buckskin shirt and stuck the hunting-knife of the American savage in his wampum belt, he was ready to scalp any offending actor who dared to cross his path. The copper-coloured liquid with which he stained his cheeks might literally have been called "war paint." The night came for the production of this play at Washington, and matters progressed favourably until the council scene. One of the actors here, being overcome with nervousness, reversed his questions to *Metamora*, giving the wrong lines, and of course receiving an absurd answer. The audience, recognising the confusion of the dialogue, began to laugh, and of course this made matters worse. The act terminates with the Indian's great speech: "From East to West, from North to South the loud cry of vengeance shall be heard," and here he hurls his knife into the centre of the stage, where it



quivers a defiance as the curtain falls. In Forrest's anger and excitement the blade failed to stick in the stage, and bounded into the orchestra, the handle of it hitting the double-bass player on the top of his head, which was as innocent of hair as a billiard ball, so, as the curtain came down, the old fellow was stamping about and rubbing his bald pate to the delight of the audience. I realised now (says Jefferson) that the storm had burst in earnest, and that a total wreck would soon follow. Knowing that I could not avert the catastrophe, and having no desire to face the tragedian's wrath, like a politic but disloyal captain, I deserted the ship and went in front to see it go down. So from the secure corner of an upper box I watched the progress of the most disastrous performance I had ever seen.

As the curtain rises on the last act the tribe of *Meta-mora* should rush through the woods as their leader calls them; but by this time the braves were so frightened that they had become demoralised, and as the foremost rushed through the opening in the woods his long bow got crosswise between two trees. This not only precipitated the redskin over it, but the entire tribe followed, tumbling head over heels into the middle of the stage. A funeral pile of burning faggots was then brought on, at which some pale-face was to be sacrificed. The two Indians in charge of this mysterious-looking article set it down so unsteadily that a large sponge, saturated with flaming alcohol, tumbled off and rolled down the stage, leaving a tract of fire in its wake. "Put it out," said Forrest, "put it out," whereupon the two "Indians" went down on their knees and began to blow alternately in a see-saw way, singeing each other's eyebrows at every puff. The audience could not stand this comical picture, and began to break forth in loud laughter. "Let the

theatre burn!" roared Forrest. At last one tall Indian, supposed to be second in command, majestically waved off the two who were blowing, and stamped his foot with great force and dignity upon the flaming sponge, at which a perfect fountain of burning alcohol spouted up his leather legs. He caught fire, tried to put himself out, rubbing and jumping about frantically, and at last danced off the stage in the most comical agony. Forrest made a furious exit; the curtain was dropped, and the audience in perfect good humour dispersed.

Sullivan was in the theatre on the evening Forrest first played Richelieu in Glasgow, and was a witness of the sudden passion the Yankee could get into for the most trivial mishap. Dressing for the character, Forrest was in the act of going on the stage, when he discovered that the sleeve of the dress he wore was either too short or drawn up. He called to his dresser, and told him to pull the sleeve down. The man commenced pulling the outer robe instead of the under-sleeve, when Forrest in a loud voice exclaimed, "Hell and fury! What are you about? The under-sleeve you —— fool!" Being near the first entrance his voice of course was heard all over the theatre, and a round of applause followed, some of the audience imagining it part of the play. "What are they applauding?" inquired Forrest. The prompter readily replied, "Your first speech, sir,—off the stage."

As is well known Forrest lost much favour in England by going into the pit of the Edinburgh theatre, after the termination of his own first engagement, and hissing Macready during his performance of Hamlet.

Forrest seemed to take a liking to young Sullivan and made him promise if ever he visited "his country" to find him out wherever he might be, and he would do all he could

for the "stranger." How the choleric tragedian kept this promise will be seen later on.

On his way to Aberdeen Sullivan stayed a few days in Edinburgh, meeting with many friends, all of whom bade him God-speed on his new undertaking. His young friend, John Coleman, was then engaged by Murray at the Royal, and before leaving town Sullivan called on him with the object of inducing him to join the new company at Aberdeen, but, although Sullivan offered him a better salary than he was getting from the Edinburgh manager, Coleman, much to his regret, was not in a position to accept his kind offer.

Arriving in the Granite City in the early days of December 1845, Sullivan took up his residence in Queen Street. His first step on taking up the managerial reins at the Marischal Street Theatre was to get the house thoroughly cleaned and refurbished. In a short time the little theatre presented quite a new appearance. His next move was to establish order and decorum in the unruly gallery. Few managers, especially if only twenty-four years old, would have had the courage to discard one set of patrons on the chance of securing a better; and this was exactly what Sullivan did during his first month here. Upon the slightest disturbance the offenders were instantly expelled, and if any resistance was shown he even went himself to help the enforcement of his rigid laws. It was a bold attempt, but it gained for him the good-will of his patrons, and in a very short time the gallery folk became quite reformed.

Sullivan had under him an efficient dramatic company consisting of eighteen persons, including Charles Dibdin Pitt, a favourite actor of some years' standing and a *genius loci*. The new actor-manager became very popular with his company. He entered on his duties with a light heart and a still lighter purse; but although business at first was not good,



still he worked hard, day and night, for the lessees and gained much valuable experience which stood him in good stead in later years. By the middle of December business gradually grew brisker, and the *Aberdeen Herald* in a leading paragraph congratulated Sullivan on his "able and energetic generalship," and contrasted his good houses with the "beggarly resources at Alexander's theatre in Glasgow." Referring to the play bills of Alexander's theatre we find that Miss Helen Faucit, and Sullivan's quondam rival, James Bennett, were playing a round of Shakespearean parts at the time, so that Sullivan, Dibdin Pitt, and Mrs Ryder must have been giving entire satisfaction at their little playhouse when their audiences contrasted more than favourably with those patronising the large theatre in St Mungo's City, where the young and illustrious tragedienne was evidently playing to almost empty benches.

Dibdin Pitt was an old favourite all over Scotland, but especially in Aberdeen, where he had often played during Corbet Ryder's management. But it is recorded that Sullivan in alternating leading rôles with him was fully his equal, notwithstanding the great difference in their years and style of presenting the same characters.

Before the close of his first season Sullivan had appeared in almost every line of characters—from Irishmen and Princes of Denmark and Como, to Vampires, Sailors, Thanes, Moors, and Kings—night after night, acquitting himself always well and steadily earning, if not a goodly pile of golden guineas, deserved favours from friendly and appreciative audiences.

Closing the theatre for a month or so in July 1846 Sullivan and a few of his stock company crossed over to Douglas in the Isle of Man and played for ten nights a round of their usual plays at the Oddfellows' Hall in Athol Street. The Manx folk appear to have been best pleased with Sullivan's

performance of Petruchio and Don Cæsar, and it was quite evident, judging by his enthusiastic reception, that his reputation had preceded him to the land of Home Rule.

Returning to Aberdeen, Sullivan commenced his second season at Marischal Street in September, and during the next six months carried on the theatre with fair success. Thus far the theatre had been well patronised, although the heavy rental and the expense of the company prevented Sullivan from making much money, and though he was loath to leave his Aberdeen patrons, he resolved that at the close of this season in March 1847 he would try his fortune in England.

He accordingly accepted an engagement from Manager Oppenheim to play at the Wakefield theatre for ten nights early in the following month. He decided on making this his first bow before an English audience under the name of Barry Sullivan; as such he was announced, and to this form of his name he ever after adhered. He was warned by some friends against going to the little Yorkshire town. They told him that there was not a player who had not begged his way out of it for the past twenty years. However, he was not to be altered from his course, so with new ardour, animated and strengthened by the success of the past two years, he crossed the Tweed.

During his first week in Wakefield he played Hamlet, Macbeth, Beverley, Shylock, and Don Cæsar de Bazan in the new three-act drama of that name. As had been foretold, business was wretched. Nobody would take a "box," and the takings at pit and gallery did not amount to forty shillings on the first night. Matters improved as the week progressed, and on the occasion of his "benefit" (the second Friday) the theatre was crowded to witness his performance of Richelieu. His support was very bad. The stock com-

pany was a most inefficient one, and with the exception of the leading lady, Miss Mary Smith, "beneath criticism," as the *Wakefield Examiner* remarked at the time. On the following evening, which proved to be his last in Wakefield, Sullivan produced Maturin's five-act tragedy *Bertram*. This being "treasury day" Sullivan suspected that the manager meant to play him some trick, as up to a late hour that worthy had not put in an appearance at the theatre. At the close of the second act Sullivan had word sent that he wished to see him immediately. It is said he waited with cudgel in hand to have satisfaction out of Oppenheim's ribs if he was not ready to pay him the proceeds of the previous night's "benefit." Oppenheim shortly after came on the scene and, drawing a long face, informed Sullivan that unfortunately he was not in a position to pay out any money until the following week. A very unpleasant "scene" then took place between the manager and his "star," with the result that Sullivan quitted the theatre minus his salary and part of his wardrobe, leaving the tragedy unfinished and the manager sad and sore.

On the following Monday, 16th April 1847, Barry Sullivan gave a "reading" from *Henry the Fourth* in the saloon of the Wakefield Corn Exchange to a large audience. They gave him a very cordial reception as a mark of sympathy for the unjust treatment he had received the previous week.

A fortnight afterwards he received an offer of £5 a week as leading man from Robert Roxby, the manager of the Theatre Royal, Williamson Square, Liverpool, and accordingly he journeyed thither and appeared there on the 7th of May, making his *début* that evening as Sir Edward Mortimer in *The Iron Chest*. The members of the stock company who supported him on that occasion were Messrs Artaud, Mortimer, Fitzroy, Willis, Hoskins, Suter, Branson,



Benson, Lunt, Mrs Seyton, Miss Treble, Miss Murray, and Miss Love.

Why the management selected Colman's dreary play for the opening night, and for Sullivan's first appearance, is inexplicable, as the part of Mortimer was one he had never studied. However, he took it in hand, and in a few hours thoroughly mastered the character, and, as was remarked at the time, had he selected the part himself, he could not have made a better success. So unprepared was he on his arrival in Liverpool that before night he had to borrow a very necessary article, a pair of black tights, from his friend, John Coleman, whom he found engaged at the Amphitheatre in William Copeland's company.

Writing of Barry Sullivan's performance, the *Liverpool Journal* of that week said :—

“ We paid a visit to the Theatre Royal the other evening to see the new tragedian Barry Sullivan. Not having seen him before, we expected to encounter a mere ‘ provincial tragedian,’ who habitually offends against the solemn advice given to the players ; but such was the irresistible charm of his voice and elocution that his first words startled the audience into attention. He is the best reader by far that ever we have heard upon the stage ; his voice is at once mature and musical ; his accent and pronunciation have that in them which argues the gentleman of education—certainly of high intellect. In keeping with these most desirable attributes, he has refined taste and correct judgment. He never oversteps the modesty of nature ; he is absolutely a stranger to stage-trick, and never makes the most distant approach to rant.”

Owing to an appalling outbreak of cholera in Liverpool at this time theatricals were at a very low ebb, so much so that on many evenings Sullivan had to play to almost empty benches and boxes, but nevertheless he acted as earnestly

and as conscientiously as if they were crowded to overflowing. After playing Jaffier in Otway's tragedy of *Venice Preserved*, which was quite unsuited to the capabilities of the stock company, Sullivan opened his second week's engagement with *Hamlet*. Referring to this performance the *Liverpool Journal* said :—

“There were no sudden starts, no quietude to prepare for bursts of energy ; all was natural, careful, and elaborately finished ; the situations which are anomalous in other hands were natural in his.”

During the next few weeks he appeared as Shylock, King Lear, Macbeth, Othello, Claude Melnotte, and Don Cæsar ; and in all he achieved extraordinary success for one so young, for it must be remembered he was not yet twenty-six. In a very short time he became as popular in Liverpool as any of the old favourites, Macready not excepted. This extract from the *Albion* echoed the universal opinion of Liverpool critics and playgoers :—

“From what we have seen of him, we have formed the highest opinions of his abilities, and they have certainly been exhibited in pieces calculated to test them to the utmost. It is a long time since we have seen an actor more entirely to our taste. His figure is slight but graceful, his countenance is intelligent and expressive, and he has speaking dark eyes. His voice has an extensive compass, and is of fine quality ; it is flexible and susceptible of the nicest modulation, and is, withal, most musical, most melancholy. His readings and his indications of character betray subtle thought and quick penetrating perception ; and his whole performances are marked by intellectual superiority, controlled by severe judgment and discretion.”

There are occasionally in stage performances elements of diversion supplied by effects which are entirely unrehearsed.

In most cases these "unrehearsed effects" assume the form of amusing blunders; in others they may be witty impromptus on the part of an actor or an auditor; or, again, some ludicrous circumstance may serve to tickle the risible faculties of the audience. A laughable mistake has often afforded relief to a dull play; while, on the other hand, some such incident has been the means of spoiling an otherwise effective scene. Barry Sullivan was made the victim of one of those witty impromptus during this engagement, which had the effect of ruffling his temper to such an extent that ever after he could not tolerate, and when it was in his power would not permit, any attempt at "unrehearsed effects" while he was acting. On one of the nights he was playing *Hamlet* the part of the grave-digger was taken by a member of the company named Hoskins, a clever low comedian, with a good reputation for practical joking. After answering Sullivan's question, as Hamlet, "How long will a man lie in the earth ere he rot?" Hoskins proceeded to illustrate his answer by Yorick's skull, and taking it up he said, in the words of the text, "Now, here's a skull that hath lain in the earth three and twenty years. Whose do you think it was?" "Nay, I know not," replied Sullivan. "This skull, sir," said Hoskins, "this skull, sir, was Diavolo Antonio's, whom Booth fought in this city!" Of course the house roared with laughter, whilst Barry Sullivan stamped and fumed about the stage, exclaiming, "Yorick's, sir, Yorick's!" "No," said Hoskins, coolly, when the tumult had subsided, taking up another skull: "*This* is Yorick's skull, the King's jester; but t'other's Antonio's, *as I told you.*"

Whether Hoskins had to vindicate his honour on the "frontier," which was then a euphemism for a friend's back garden, is "of no consequence"; but he apologised most



humbly for his bad conduct, and never again ventured to raise a laugh at Sullivan's expense.

On another evening Sullivan could not resist the temptation of giving an apt retort to an amateur, who, as Catesby to his Richard the Third, had quite overlooked the necessity of committing his words to memory. During the early portion of the tragedy this too confident amateur, who must be nameless even at present, strutted agreeably and elicited applause from his friends in front. In the tent scene he screwed up all his energies, and when Sullivan, as Richard, started from his knees, at the conclusion of his comments on his dream, exclaiming, "Who's there?" Catesby in his excitement stammered out his answer, and abruptly stopped in the middle of his phrase—" 'Tis I, my Lord, the early village cock . . ." Barry Sullivan surveyed the stultified aspect of his officer for a few seconds with a sardonic grin, as if enjoying his agony, and at length growled out in an audible tone, "Why the devil don't you crow, then?"

All this may appear strange to those who think that the accomplished actor must of necessity feel, at the moment, the full influence of the passion he is expressing. Garrick may be cited as an eminent instance to the contrary. His superiority over Spranger Barry in *King Lear* consisted chiefly in his power of simulating tears and sobs without suffering them to impede his utterance, a perfection of art which his rival could not attain, from yielding too much to natural emotion. An admirer of the great Talma once said to him, "You must be deeply affected to produce such painful impressions on your audiences. How intensely you identify yourself with every character you represent." His reply embraced a lecture on his art. "Acting," said he, "is a complete paradox; we must possess the power of strong feeling, or we could never command and carry with us the

sympathy of a mixed public in a crowded theatre; but we must at the same time *control our own sensations* on the stage, for their indulgence would enfeeble execution. The skilful actor calculates his effects beforehand. He never improvises a burst of passion or an explosion of grief. Everything that he does is the result of pre-arrangement and forethought. The agony which appears instantaneous, the joy that seems to gush forth involuntarily, the tone of voice, the gesture, the look, which pass for sudden-inspiration, have been rehearsed a hundred times. On the other hand, a dull, composed, phlegmatic nature can never make a great actor. He who loves his profession, and expects to excel in it, must study from himself and compare his own proved sensations under grief, happiness, disappointment, loss, acquisition, anger, pain, pleasure, and all the ordinary variations of human events and feelings with the *imaginary* emotions of the character he is supposed to represent."

It is only great actors who can achieve this. And to some of them an interruption from either the audience or the stage has no ill effect, as they have perfect control over both their thoughts, words, and actions. Acting is not nature, but art simulating nature, and in the excellence of the actor's imitation lies the consummation of skill.

## CHAPTER XII

Barry Sullivan's first engagement in Manchester—Manager John Knowles—Sullivan plays with the Keans again—The Manchester Stock Company in 1847—Remarkable criticism on Sullivan's Hamlet—Sullivan and Brooke alternate leading rôles—Isabel Glynn's début—Sullivan as Joseph Surface, King Lear, and Doricourt—He plays with Macready for the first time—He plays Richard the Third for the first time—Mrs Mowatt and E. L. Davenport—Sullivan as Long Tom Coffin—He plays with Macready and Vandenhoff—An extraordinary epistle—Fanny Kemble plays Pauline to Sullivan's Melnotte—Sullivan as Prospero and Romeo—Presentation from the playgoers of Manchester—Sullivan's Othello criticised—Mrs Glover and Sullivan in *The Rivals*—Benjamin Webster—Mrs Glover—George Henry Lewes makes his début as an actor—Sullivan scouts his pretensions—Lewes is put to flight—Sullivan is refused his "benefit"—A stormy night at the Manchester Royal—An impromptu benefit—Sullivan's personal appearance and characteristics.

DURING his stay in Liverpool, in the summer of 1847, Barry Sullivan resided in Rupert Street. His apartments were uncommonly cosy for a "professional," and were made still more attractive by several water-coloured landscapes, the work of his own hand, executed in intervals of leisure. They were mostly reminiscent of Scottish scenery, which had always a great attraction for him, and left lasting impressions on his memory as well as on his artistic eye.

At the close of the summer season, at the Williamson Square theatre, Barry Sullivan again went to the Isle of Man, then a *terra incognita* to actors. His intention was to enjoy the quietude of the picturesque island for a few weeks, together with his wife and children, before resuming his professional duties in the autumn at Manchester, where he had been promised an engagement. But he had not been many days in the island until he was waited on by the



manager of the Douglas Theatre Royal, who induced him to forego part of his holidays, and give a few performances at his popular little house.

Accordingly, on the 6th September, he appeared as Claude Melnotte for the first time before a Manx audience, and during the rest of the week as Richard, Hamlet, Petruchio, and Don Cæsar.

On returning to Manchester from Douglas, Sullivan went to reside in Great Jackson Street, Hulme. He had been invited to Cottonopolis by John Knowles, the lessee and manager of the Theatre Royal in Peter Street, who engaged him to share the lead during the 1847-1848 winter season with G. V. Brooke, at a salary of £6, 10s. a week, together with the usual "benefit."

John Knowles was a native of Manchester, and at this time about thirty-six years of age. His connection with the Manchester stage dated from 1842, when he became lessee and manager of the theatre in Fountain Street. In a very short time he wrought a wonderful change in this old house, and just as the tide of prosperity set in the building was destroyed by fire in May 1844. His many friends, in acknowledgment of his successful efforts as a theatrical manager, presented him with a large sum of money and many costly presents on the occasion of a public banquet given to him. A year later, in September 1845, the theatre in Peter Street, erected on the site of the Wellington Rooms, was opened by him. It was at the time unsurpassed by any in or out of London for magnificence and comfort. Douglas Jerrold's comedy, *Time Works Wonders*, was, not infelicitously, the opening piece. This theatre, as is well known, became the scene of the early triumphs of some of the greatest players of our own day.

As a manager John Knowles was most exacting, and not

easily daunted in any project he undertook. He had a nickname of "*It mun be done*" given him in the old days when he always made this reply to any one who complained or objected to any part or duty allotted to them. He was at all times ready to assist the poor of his native city, and on many occasions, notably in 1875, just before his retirement, he gave several special performances for local public charities. He died at Rugby in February 1880.

Brooke did not return to Manchester in time for the re-opening of the Royal on Saturday, 9th October 1847, he being then on a "starring" tour in Yorkshire with Miss Marie Duret, so that for the opening night, and his own first appearance before a Manchester audience, Barry Sullivan found himself cast for the part of Stukely in *The Gamester* to the Beverleys of Mr and Mrs Charles Kean, who were specially engaged for the week. It will be remembered that Sullivan had supported these "stars" in the same play five years previously at the Theatre Royal, Edinburgh. The Keans, who had in the interval visited the United States, expressed themselves greatly pleased at having young Sullivan for their leading man, and were fairly astonished to see the great advances which he had made since they first made his acquaintance as a lad in his teens at the Cork theatre. Certainly his improvement had far outstripped what his most sanguine friends then anticipated.

The stock company at the Peter Street theatre this season consisted of W. Cooper, W. Davidge, Reynolds, Mortimer, H. Beverley, W. Burton, Nicholl, Doyne, Ffrench, Kimber, B. Baker, H. Nye, Robert Wilton (father of Lady Bancroft), Weems, Cousens, Poole, Rayner, Swift, Mrs Weston, Miss Kenneth, Mrs Bickerstaff, Mrs Rivers, Miss Dawson, Miss Reynolds, and Miss Marie Wilton (now Lady Bancroft).

During this week Sullivan supported Kean as Macduff,

Don Pedro in *Much Ado*, the Ghost in *Hamlet*, Master Walter in *The Hunchback*, Richmond in *Richard III.*, and Iago.

Gustavus Brooke returned to Manchester on the 23rd October. He appeared that night as Claude Melnotte in the opening play; while Sullivan as Richard Parker in the second piece, the two-act drama, *The Mutiny at the Nore*, shared the honours of the evening with his friend.

Two nights later Barry Sullivan appeared as Hamlet for the first time here, Gustavus Brooke supporting him as the Ghost, Cooper was King Claudius, Davidge was Polonius, Mortimer was Horatio, Wilton was the first actor, Baker was the grave-digger, Mrs Weston was the Queen, and Miss Kenneth, Ophelia.

In the course of a lengthy notice of this performance, the *Manchester Guardian* said:—

“Mr Sullivan seems to have studied the character with great care, and to have satisfied himself that physical violence is inconsistent with the nature of Hamlet. He is the first actor who has exhibited to us a perfect harmony between the sentiments and their physical portrayal; and in his embodiment we are made to perceive the philosophising sentimentalist—the man of intense feeling and feeble action. Mr Sullivan imparted to the character unwonted interest, and more of youthful tenderness towards Ophelia and his mother than we have been accustomed to. His readings were characterised by a refined perception, and he gave marked significance to passages that have usually been passed over unnoticed, and all were in the best style of elocution.”

Truly Sullivan did give Hamlet careful study, he read it daily for many years, and not only did he know every word, but every pause, for, as he often remarked, there is eloquence in the very pauses. He treated Hamlet as a new part, and played it according to his own conception, unbiassed by any



that had gone before; he stood where others had sat; he changed all the sides, all the entrances, and nearly all the "business"; he was free, colloquial, and easy.

Sullivan startled many Shakespearean students and old playgoers by adopting some "new readings," despite the usages of the older school. By so doing he certainly imparted more sense to various vague and obscure passages in the text. In the first place, he made his audience understand that Hamlet's madness was simulated. His own proof of this was that there is nothing Hamlet says or does up to the close of the first act, when he has seen the ghost, to betray that his mind is unhinged. Having given the character of Hamlet a long, careful, and arduous study, he was determined, when the opportunity offered, to set aside some of the conventional readings and views of the part, and give the character as it presented itself to his own mind. As a proof of the correctness of his view, that the insanity of Hamlet was assumed, he referred those who differed from him to Hamlet's own words when he is administering the oath to Horatio and Marcellus after his interview with the ghost:—

"Here, as before, never, so help you mercy!  
How strange or odd soe'er I bear myself,  
As I perchance hereafter shall think meet  
To put an antic disposition on—"

He also set aside such readings as "I know a hawk from a handsaw," or "heronsaw," by substituting "I know a hawk from a heron—pshaw"; using the latter word as the outcome of disgust at Rosencrantz and Guildenstern's duplicity towards him. He also had the ghost to say that he was "doomed for a certain time to walk the night, and for the day *confined fast in fire*," instead of the unintelligible "confined to fast in fire," as formerly given by every exponent of the part. And instead of "I'll take the ghost's word for a *thousand*

*pounds*," Sullivan thought better of substituting the more likely phrase of the Danish prince—"for all the coin in Denmark."

In the scene with Ophelia he greatly impressed the audience by the originality of his ideas. After dismissing her for the last time, he, as if repenting a little for the asperity of his manner, returned and impressed a kiss on the ends of her flowing hair as she knelt down weeping, and then finally retired. This, as we know, has been copied in many forms by some latter-day actors.

Every actor who has essayed Hamlet has always found a great difficulty in referring to the two portraits described by Hamlet in the scene with his mother after he has stabbed Polonius behind the arras in her chamber. The general custom has been for the actor to produce from his pocket two miniature portraits or medallions of Hamlet's father and uncle, and hold them before his mother the queen. Fechter, Rossi, and Edwin Booth used to wear the dead king's medallion around their neck, and tear that of Claudius from off the neck of the queen. Forrest used to have the portrait of the living king hanging on the wall of the chamber, and a miniature of Hamlet's father around his neck. An old-time tragedian named Hackett used to have the ghost of Hamlet's father to step out of the painted canvas while the picture disappeared until the ghost's departure, when it re-appeared. Salvini followed another course. He had no visible portraits of either king, but referred to them as in his mind's eye.

Barry Sullivan considered all these methods, but decided in favour of two portraits on the wall, or rather on the tapestry with which he had the walls of the room hung. He had good authority for so doing; and as he always went to the fountain-head in order to be quite clear and

correct on any disputed or doubtful point, it is quite probable that he consulted the description of the Royal Castle at Elsinore as given in Stowe's "Annales" (1605). According to that historian (who got his information from one William Segar, King-at-Arms, who, in the year 1603, accompanied the Earl of Rutland to Elsinore to invest the Danish King, Christian IV., with the Order of the Garter), there was a room in the castle hung with silken tapestry in which were woven a series of historically true full-length portraits of the kings of Denmark. To so represent them on the stage, after such convincing evidence that it was historically correct, was quite natural, and, although Barry Sullivan was condemned by many for such an innovation in stage business, he had sufficient reason for adhering to his new departure in this and many other particulars.

In a very short time it became apparent to many that Barry Sullivan was fast outstepping Gustavus Brooke in popularity, as was evidenced by the better houses on the nights he acted a leading part. Brooke's festive temperament caused him at times to be indolent, and he would frequently play under the par of his abilities, till roused by the appearance of some critic in the house who would put him on his mettle. His unpunctuality, too, and carelessness in attending rehearsals was a source of great annoyance to many of the lady "stars" he was engaged to support from time to time. Helen Faucit and Fanny Kemble had frequently bitter complaints to make regarding this grievous fault. The latter in her "Records of a Later Life" chronicles the fact that on one occasion in Manchester she was to play at night in *The Honeymoon* "with a gentleman (Brooke) who, filling the principal part in the piece, had not thought fit to attend at the



rehearsal, so that, though I was there, I may say in fact that I had no rehearsal of it—which is business-like and pleasant!” Brooke could never abide Macready who, during an engagement here in March 1845, had rebuked him for his carelessness, and advised him “to put less spirit in your liquor and more in your acting, and you will preserve your health and the approbation of your audiences.” But it must be borne in mind that Macready was very unpopular with the juniors of his profession, most of whom he used to address as “beast.”

While sharing the lead at the Royal, Gustavus Brooke and Barry Sullivan were inseparable, they were in fact always bracketted together, planning their future course in life, wondering what it had in store of opportunity and of success for them. They were, if we may use a figurative expression, always up to the elbows in friendship, and, as Homer said of Nestor and Ulysses, so of these two it may be said that they never spoke diversely either in private or in public. They occupied a joint dressing-room at the theatre, and it was here that Brooke made his engagement with “Captain” Spicer, the lessee of the London Olympic, for his first appearance at that theatre on the 3rd of January following. He consulted Barry Sullivan all through the negotiations, showed him the letters, and had his advice.

Brooke, as we have said, was a man of a warm and affectionate heart, and incontestably one of the most companionable fellows in private life. He had not the strength of character of his *Fidus Achates*, but for the charm of conversation he excelled him and all their companions. His conversation was both humorous and witty, and his anecdotes were told with excellent effect. As a melodramatic actor he stood ahead of most of his com-

petitors. In Shakespearean characters he was considered by many too robust and extravagant. At this time Brooke was thirty years of age, having been born at Hardwicke Street, Dublin, in April 1818. He was tall, broad-chested, and stood very erect. He had fair hair, an oval face, and dark-grey eyes which, strange to say, lacked expression. His dress was often peculiar to eccentricity. He usually wore a drab cloth overcoat with a cape, a large blue muffler twisted carelessly round his neck, and a white hat perched on one side of his head.

But to resume. On the 27th of October Brooke played Jaffier to Sullivan's Pierre in Otway's tragedy of *Venice Preserved*. The following evening Sullivan bore the honours of Captain Absolute in *The Rivals*, and Richard Parker in *The Mutiny at the Nore*. A three-act dramatisation of Walter Scott's *Ivanhoe* was given on the first of November, when Sullivan was the Front de Bœuf and Brooke the Isaac of York. This drama ran for nine consecutive nights, and for an after-piece was followed every evening by *Black Eyed Susan*, with Brooke as William. The *Manchester Guardian's* critic faulted Brooke's misplaced energy, and suggested that Sullivan and he might advantageously have changed parts in *Ivanhoe*, remarking that Brooke would have imparted more of the chivalrous spirit to the Templar, and Sullivan more intensity, with less physical vigour, to the ancient Israelite.

The veteran Charles Kemble brought his pupil, Miss Isabel Glynn, to Manchester this week for the purpose of making her début on the stage. This she did on November the 8th, as Constance to the King John of Brooke and the Falconbridge of Henry Holl. Charles Kemble, although he was now past seventy, took an active part in the rehearsals, and on the night of Miss Glynn's first appearance watched

the performance of *King John* from a stage box. During the scene where Prince Arthur is trying to escape from prison and falls from the battlements, Kemble became very excited, and, clapping his hands, exclaimed aloud, "That girl will be a great actress." The part of the young prince was played by Miss Marie Wilton, and subsequent events have proved that the illustrious actor was no false prophet.

During the remainder of this month Sullivan played Joseph Surface; Glenalvon, in Home's tragedy of *Douglas* (to Brooke's Norval); King Lear, Macduff, Cassius (to Brooke's Brutus), Friar Laurence to his Romeo, and Werner to his Ulric. Brooke bade adieu to Manchester on the 25th, when he appeared as Durimel in the comedy *The Point of Honour*. Sullivan on the same evening, which was set aside for Brooke's farewell benefit, made a great hit by a capital performance of Robert Macaire, a performance that came as a revelation to very many, as well as his Durimel in *The Belle's Stratagem*, which he played on the following evening.

Macready paid a flying visit to Manchester for one night on the 27th, when he appeared as Wolsey; Barry Sullivan supporting him, for the first time, as Henry the Eighth. Macready warmly applauded him for the painstaking care of his acting, and we can well imagine the thrill of delight that rushed through his veins as the illustrious actor grasped his hand in kindly recognition of the support he gave him.

For the next week Sullivan held undivided sway here when he played Romeo, Durimel, Estevan in *The Broken Sword*, Henri Quatre in Morton's operatic drama of that name, and Robert Macaire. On the 1st of December he made his début as Richard the Third before a Manchester audience. Miss Marie Wilton was the youthful Prince of



Wales on that interesting occasion, and her father appeared as Lord Stanley.

Mrs Anna Cora Mowatt and E. L. Davenport played a starring engagement here for a week from December 7th. Their repertoire consisted of *Much Ado About Nothing*, *As You Like It*, *The Hunchback*, *The Honeymoon*, *The Wife*, and *Romeo and Juliet*. Sullivan supported them each evening as Don Pedro, Orlando, Master Walter, Rolando, Gonzago and Mercutio.

Mrs Mowatt was the daughter of Samuel Ogden, a New York merchant, but she was born in Bordeaux during her father's residence in France. At the age of fifteen she married a New York lawyer. Her husband failing in some speculation, she appeared as a reader in Boston and New York, and in 1845 wrote a play named *Fashion*, which was produced with success at the Park Theatre, New York. She made her début as an actress in June of the same year. For a few years she played "star" engagements in the United States and in the United Kingdom, being usually supported by E. L. Davenport.

The American stage had produced few better all-round actors than Edwin L. Davenport. When he came to Manchester this winter (1847) he was about thirty-three years of age, and had been on the stage thirteen years. He was for many years connected principally with the theatres of Boston, his native city. While in England, Davenport married Miss Fanny Vining, who died in January 1899. She was a member of a well-known English theatrical family. He was versatile to a remarkable degree, refined, polished and classical. One of his finest performances was his personation of Brutus, and those who remember him say that he was indeed the noblest Roman of them all.

The 1847 Christmas pantomime at the Manchester Royal

of *Jack the Giant-Killer* was preceded on the first five nights by the operatic drama *Henri Quatre*, with Sullivan in the title part. On New Year's night, 1848, the *lever de rideau* to the pantomime was changed to the tragedy of *George Barnwell*, with Sullivan as George; and on the three following evenings *The Slave*, *The Foundling of the Forest*, and *The Mountaineers* were given, when our hero showed his versatility by taking the parts of Gambia, the Count, and Octavian respectively. But a greater surprise was in store for his audiences on the 8th of January, when he appeared for the first time as Long Tom Coffin in *The Pilot*. Not even the warmest admirers of T. P. Cooke could have desired a better portrayal of the roistering sailor. Barry Sullivan, who had never spent an hour before the mast, was declared by all to be the best sailor that ever trod the Manchester stage. He repeated the performance each evening until the 16th of the month, when he played the part of Vanderdecken in the drama of *The Flying Dutchman*.

Greatly to Sullivan's pleasure, Macready paid a return visit here on the 24th of this month and remained for a week. Sullivan's ambition was to appear in conjunction with the illustrious actor in some of his great performances. This he now had the opportunity of doing every night during his engagement: as Edgar to his Lear, Malcom Young to his James the Fifth (in White's play, *The King of the Commons*), De Mauprat to his Richelieu, Amintor to his Melantius in the tragedy of *The Bridal*, and Prince Henry to his King Henry the Fourth.

On the night that Macready played Lear he was repeatedly called at the conclusion of the tragedy, a not very general occurrence in those days. Responding to the demand, Macready came forward, bringing Sullivan with him to

share the enthusiastic plaudits of the entire audience. He appeared to enjoy Sullivan's success as Edgar as much almost as the audience, for as he retired with him through the proscenium door he remarked, in his usual vehement manner, "Good, very good, Mr Sullivan."

Macready was not slow to offer advice, and good advice too, to Sullivan when they met a few days later at rehearsal. In particular he counselled him always to hold the most elevated view of the duties of his calling, always to strive to elevate his art by a faithful ministry to the genius of Shakespeare, and always to bring resolute energy and unfaltering labour to his work, remembering that whatever is excellent in art must spring from labour and endurance. Few need be told that this was the faith Barry Sullivan ever held as one of Thespis' disciples.

On the last night of his engagement Macready, besides playing *Henry IV.*, also performed Oakley in *The Jealous Wife*, in response to a generally expressed desire that he should appear in comedy before leaving. John Oxenford, the king of dramatic critics, once remarked that when Macready played comedy, and allowed his humour free course, it was a high treat for an audience. The state of fidget in which the jealous temper of his wife keeps Oakley was an instance of his admirable skill in representing comic dilemma, worthy to be classed with the deeper anguish of his Lear or his Werner.

After Macready left Manchester the three-act drama, *The Dream at Sea* (founded on Gerald Griffin's story called "The Rivals"), with Sullivan as Launce Lynwood, the fisherman, was put on for four nights, and on the last two nights of the pantomime (the 4th and 5th of February) Sullivan, as Long Tom Coffin, entertained the audience prior to the rising of the curtain on the Christmas annual. With the commence-



ment of the regular dramatic season on the 7th of the month, *The Wreck Ashore* (with Sullivan as Miles Bertram) was given until the 12th, on which date Macready paid a one-night visit, when he played Richelieu, Sullivan again supporting him as De Mauprat. On the following two evenings Sullivan appeared as Gustavus in the five-act tragedy of that name, and on the 19th as Richard the Third for the second time, with the usual stock support.

John Vandenhoff, the tragedian, was engaged for one week, commencing on February 22nd with Shakespeare's *Henry the Fourth*, the star appearing as Falstaff and Sullivan as Hotspur. During the week Sullivan appeared with Vandenhoff as Tullus Aufidius to his Coriolanus; Macduff to his Macbeth; Felton to his John Saville, in the drama of that name; the Ghost to his Hamlet; and, on March 2nd, Othello to Vandenhoff's Iago.

Vandenhoff used to relate an amusing story of an old stock actor he once met at the Bolton theatre. He was rehearsing *Hamlet* one day with him (the old man taking the part of Polonius), and in the second act, after telling Vandenhoff, as Hamlet, that the actors were arrived, proceeded to describe them in this manner: "The best actors in the world, my lord, for tragedy, comedy, history, pastoral, pastoral-comical, historical-pastoral, scene indivisible, or poem unlimited. *Plautus is too heavy, and senna is too light.*" Polonius was very indignant when Vandenhoff mildly suggested the incorrectness of the reading, and inquired from him if Shakespeare had not written: "*Seneca cannot be too heavy, nor Plautus too light.*" "Oh, fudge," replied he, "I know what senna is, as well as you; as for Plautus, I don't know what that is, nor I don't care. But I have spoken it so for twenty-five years, and I ain't a-going to change it now." Accordingly at night, when he came to the disputed passage in *Hamlet*,

he walked deliberately up to Vandenhoff, looked him full in the face, and, in a very emphatic tone, said—"Plautus *is* too heavy, and senna *is* too light."

"I could only wish him a good dose of it," remarked Vandenhoff, "by way of clearing his thick head." But it passed with the audience; apparently no one noticed. Perhaps he had read it so to the Boltonians for twenty odd years, and they were used to it.

Vandenhoff leaving Manchester on the 3rd of March 1848, Barry Sullivan was again intrusted with the leading parts, and accordingly, when the *Lady of Lyons* was given on the following night, he made his first bow to his Manchester patrons as Claude Melnotte. His principal support on that occasion was as follows:—W. Cooper, as Damas; Reynolds, as Beauseant; Miss Vandenhoff (daughter of John Vandenhoff), as Pauline; Mrs Horsman, as Madame Deschappelles; and Mrs Weston, the Widow Melnotte. Two nights later he played Hamlet for the second time here.

"We have seen all the leading Hamlets from Charles Young to the present time," said the *Manchester Guardian*, "but none of them have, in our judgment, given so faithful a mental portraiture of him as Mr Sullivan. Young was passionless and philosophical; the elder Kean was fitful, with occasional bursts of passion, scorching as the molten lava of a volcano; the younger Kean is hard and boisterous; and Macready (with whose conception of the part we fully agree, whilst we dissent from his embodiment of that conception) imparts a character of physical energy and self-will, which appears to give a practical denial to the constant regrets and bitter self-reproaches of Hamlet for his infirmity of purpose. Mr Sullivan, on the contrary, develops, with as much force as any of his contemporaries, the intensity of feeling, the bitter agony of self-reproach of Hamlet, that he

should so long postpone the avenging of his father's murder, which he nevertheless considers a sacred duty ; but at the same time he develops with equal truthfulness and force that mental irresolution and feebleness of purpose, that struggle between morbid speculation and avenging impulse, which, while it postpones the catastrophe until it is brought about rather as the effect of frenzied and impulsive vengeance, than as the consummation of a premeditated and sacred act of retribution, fully explains and harmonises the apparent discrepancies in Hamlet's mental character. There is nothing which has given us a higher opinion of Mr Barry Sullivan's powers than the interest which he imparts to the long soliloquies, and the subtle traits of sentiment and meaning which he throws into them, and into much of the dialogue and by-play of the piece. The 'closet scene' between Hamlet and his mother was one of the finest of the whole play. Agony, occasioned by the dreadful secret with which he was charged, was nicely discriminated with sorrowing affection for his mother."

During the next fortnight Sullivan played a different part each evening. They were George Barnwell ; The Stranger ; Damon, in John Banim's tragedy *Damon and Pythias* ; William Tell ; Sir Giles Overreach ; Octavian (the mad lover in Colman's play *The Mountaineers*), a favourite part with him ; Gambia (in *The Slave*) ; Rolla ; Léon (in the comedy *Rule a Wife and Have a Wife*) ; Young Rapid (in *Cure for the Heartache*) ; Long Tom Coffin ; and Ruy Gomez (in the comedy *Faint Heart Never Won Fair Lady*). On March 25th he repeated Hamlet for the third time to the Ophelia of Miss E. Travers. After repeating Othello on April 1st, he again played Hamlet on the 3rd and on the 8th with increased success.

Actors frequently receive odd communications. The follow-



ing curious epistle was addressed to Barry Sullivan at the Theatre Royal, Manchester, and is so odd as to be worth preserving. The original style and orthography is strictly adhered to:—

“Stockport, April 11th 1848.

“Sir i take

This opportunity of writing to you thease Few lines hoping that you will show This letter to the stage manager of the theatore Royal the writer of this Has wrote a new Drama in 3 long Acts Entitled the gamblers Fate, or the game of Death embracing 19 characters It is not quoted From no other Drama But it is intirely written From the Authores head as i have not quoted one Word nor one Dramathical saying From No other writer the Reason why i write To you Fierst is that i live in stockport And as i have a Deal of Friends who wish to see the Drama performed and i Think that you might get it up without a Deal of expence and It is intirley written Different From all the other Gamblers Pieces And i have not the Least Dout that when it is performed it will meet With the approbation and applause of the British Public and if you purchasse the Above copy and Let me Know when it Will Be performed and Let me have some Bills i have not the Least Dout But It will get abbley supported By the Stockport People it is written with the exits and Entrances and scenes and the Relative Posision of the performers on the stage the Dresses i Leave to your own good Judgment As you will see if you read the copy which will be the Best suited to the Performers i Do not praise the Drama Myself but it has Been Praised By All who Have heard it read if you wish To have a copy of the above Drama You Must Direct For [the writer's name is, for obvious reasons, here omitted] and appoint some place Where i can bring it with me The price of the copy if you Buy It we can

arrange when i Bring it if it suites it is a Drama as you will find Calculated to please all People's minds and when Performed it will and can Because it as never Been Surpassed By any Other Man.

Please to answe're this as soon as possiblle."

After repeating *The Stranger* and *Damon and Pythias*, Sullivan appeared as the amorous Don Cæsar, in the three-act drama of that name, on the 12th of April, and on the following nights, by "special desire," as Frederick in the comedy *The Poor Gentleman*. On the 14th *Hamlet* was repeated, and on the 15th he had the good fortune of playing Claude Melnotte to the Pauline of the illustrious niece of Mrs Siddons, Fanny Kemble, who paid a visit for this night only to the Manchester Theatre Royal after an absence of thirteen years. Fanny Kemble never appeared to better advantage, the critics said, than as Pauline on this evening. Her voice had lost none of its exquisite music, and her attitudes and action were still as graceful and as picturesque as when she first burst as a ray of sunshine on the London stage twenty years previously.

From the 24th to the 29th of April *The Tempest*, very well staged, was given with Barry Sullivan as Prospero, and Bruce Norton as Caliban, a performance of the monster that drew from old playgoers the warmest commendation. On May 1st Sullivan played Romeo for the second time here to the Juliet of Miss Dawson; the Lady Capulet of Mrs Weston; the Nurse of Mrs Horsman; the Mercutio of H. Bland; the Capulet of W. Cooper; and the Friar Lawrence of Bruce Norton.

On May 2nd a most interesting event occurred which is best introduced by the following resolution which was unanimously passed at a meeting, convened by public circular, of the leading citizens of Manchester at the Brunswick Hotel, on the 19th of the preceding month:—

"That the gentlemen present view the acted drama as a great agent of civilisation and promoter of morality, and its professors as contributing in a high degree to the pleasure and instruction of mankind. That the professional career of Mr Barry Sullivan, during his engagement at our Theatre Royal, having been distinguished by great excellence in the representation of various leading characters in the dramas of Shakespeare, particularly in that of Hamlet, the gentlemen present do form themselves into a Committee for the purpose of presenting him with some token of their admiration of his talents and respect for his character."

So gratified indeed were they by his performances that several of these worthy citizens resolved on giving Barry Sullivan a pledge of their appreciation, and selected as the most appropriate a Highland dirk of most chaste design, silver mounted and set with precious stones, bearing this inscription—"Presented to Mr Barry Sullivan by his friends in Manchester, May 2nd, 1848."

The presentation took place at the Brunswick Hotel on the previous night, whither he was invited to a supper by those friends and admirers. On the following evening he took his first "benefit" in Manchester, when he performed Macbeth, wearing the handsome dirk on the occasion. Barry Sullivan received the gift with great delight, and thanked his friends in grateful terms. Ever afterwards when playing Macbeth, at home or abroad, he wore the dirk, and shortly before his death he gave it to his second son, John Amory.

Mr and Mrs Charles Kean played one week from the 8th to the 13th of this month, appearing in *The Wife's*



*Secret*, which they had produced for the first time a few months previously at the London Haymarket; and in Sheridan Knowles' play, *The Wife*. Following these plays on alternate evenings Sullivan played Don Cæsar de Bazan, and Young Rapid in *The Cure for the Heartache*.

*The Tempest* was repeated on the 15th with Sullivan and Norton as Prospero and Caliban, and on the next night, for Mrs Horsman's benefit, *The Merry Wives of Windsor* was given, Norton taking the part of Falstaff, and Barry Sullivan that of Master Ford. The 17th was set apart for the benefit of A. Webster, when Sullivan played Henry in the three-act comedy, *Speed the Plough*. The leading lady of the Manchester Royal Company, Mrs Weston, taking her benefit on the following evening, Sullivan quite gallantly consented to play in the two pieces presented—Eugene in *Isabelle*, and Rob Roy in Pocock's popular drama of that name. Barry Sullivan made quite a hit as the Highland cateran, entering fully into the humour, pathos, and passion that gleam throughout the character. During the remainder of the month of May he played Guiscard in the tragedy of *Adelgitha*; Hamlet; Harry Dornton in *The Road to Ruin* (for Baker's benefit on the 23rd); Charles II.; and on the last night of the summer season (May 27th), Prospero.

Revisiting Douglas the next month Sullivan played there for two weeks at the Theatre Royal in Athol Street, to the enthusiastic audiences usually found at this pleasure resort. His repertoire consisted of Hamlet, Macbeth, Othello, King Lear, Don Cæsar, and Claude Melnotte.

The Theatre Royal in Manchester reopened for the 1848-49 winter season on October 23rd with *Othello*, Barry Sullivan appearing as the Moor, and Edmund Glover (the former leading man in Edinburgh) supporting him as

Iago, assisted by Miss Anderton as Desdemona. This was Glover's and Miss Anderton's first appearance in Manchester. Since Barry Sullivan and Glover parted in Edinburgh the latter had been for a few seasons leading man with John Ryder at the Dunlop Street theatre in Glasgow under Manager Alexander; a few years later Glover took over the management of this historic house and continued to uphold its prestige as the northern home of the legitimate drama for several years.

The *Manchester Courier* of October 25th (1848) in reporting the reopening of the Theatre Royal and commenting on the performance, said "Mr Barry Sullivan was received at his entrance with the warmest of welcomes. His acting of Othello was marked by the same care that gained for him so much deserved praise in those parts he enacted last year, and made him the general favourite he was."

Sullivan was most unfortunate in the support—or rather the entire absence of support—given him by Edmund Glover as Iago. This otherwise capable actor seemed to have an erroneous idea of the character, whether from want of study or inability to grasp its meaning, it would be difficult to say. *The Courier*, in the same notice, commented as follows:—"Mr Edmund Glover, late leading tragic actor at the Edinburgh Theatre Royal, played Iago, and we sincerely hope we have not seen the best of him, for our own sake as well as his. It was a coarse conception, coarsely wrought out, with more of the swell mobster about it than of the man for whom so much interest had been used by the influential of the city to make him Othello's lieutenant."

Glover played every night with Sullivan during the fortnight he was engaged for; Sullivan's parts during that period being, Romeo, Macduff, Jaffier, Iago, Mercutio,

Orlando, Macbeth, Hamlet, Daran (in the *Exiles of Siberia*), Lovel (in *High Life Below Stairs*), and Prince Henry in *Henry IV*.

Miss Emmeline Montague (Mrs Compton), P. Corri, and Henry Wallack (uncle to Lester Wallack) also joined the stock company here on the re-opening of the theatre this month, and supported Barry Sullivan in each of the plays just mentioned. Wallack was appointed stage manager for the season by Manager Knowles. He came from Covent Garden Theatre, where he had been stage manager for some years. When *As You Like It* was produced on November the 1st and 14th, Miss Emmeline Montague was the Rosalind to Sullivan's Orlando, while Henry Wallack played Jaques. *Much Ado About Nothing* was played on the 7th with Miss Montague as Beatrice and Sullivan as Don Pedro.

The celebrated Mrs Glover, accompanied by Benjamin Webster, travelled from London to take part in the benefit for her son, Edmund Glover, on the 13th of November. The performance that night consisted of *The Rivals*, with Mrs Glover (this was her last appearance on the provincial stage; she was just seventy at the time) as Mrs Malaprop; Benjamin Webster as Sir Anthony Absolute; and Barry Sullivan as Falkland. "Ben" Webster, the famous old Haymarket and Adelphi manager was not yet fifty, and had nearly that number of years to strut on life's stage before shuffling off this mortal coil. He took a great liking to Sullivan and complimented him warmly on his acting during the week, when he saw him play Macbeth, Hamlet, Orlando, and Falkland, and expressed the opinion that "he must succeed upon the London stage," and half hinted at an early engagement for him at the Haymarket Theatre.

Webster, when in the humour, was the life and soul of



a social gathering, and recounted to Sullivan with much zest *his* early struggles; how from a mere lad he always meant to be an actor, the part of Rolla having fired his young ambition; how he bought a sword for it and ran away from his home in Bath to go on the stage. For weeks he was nearly starved, he sold everything he possessed except the sword; it nearly cost him his life to save that useless weapon. His first professional engagement was in a booth in Kidderminster, where he divided the duties of fiddler in front and "general utility" behind. The "show" being seized upon for the manager's debts, part of the "properties" were hid in a neighbouring churchyard, and with these Webster and the rest of the troupe set up in another town. At nineteen he married a widow with a "ready-made family," which he said was like going into the battle of life with a millstone round his neck.

Webster made his first appearance on the London stage at the Coburg, or Victoria Theatre in 1818, the year it was first opened, subsequently at the Croyden theatre under Harry Beverley. From this theatre he went to the English Opera House (now the Lyceum Theatre), from there to Drury Lane in 1824, where his able performance of Pompey in *Measure for Measure* soon brought him into notice. After filling many engagements at the London Olympic, Haymarket, and Adelphi, and laying by a store of useful experience, he entered upon the management of the Haymarket in June 1837, and under his direction this theatre more than sustained its ancient prestige. In 1844 Webster became proprietor of the Adelphi Theatre in partnership with Madame Celeste, at the same time continuing his lesseeship of the Haymarket, where he played almost every night.

Webster was an actor of consummate ability. He is credited with having had greater variety than perhaps any

J. R. Haymarket  
July 27<sup>th</sup> 1843

My dear Sir

I have this day  
forwarded you a parcel  
of books, bills, &c

Will you be kind enough  
to allow some of your  
people to take apartment  
for us at the Manchester  
Hotel to the Theatre - 1 Sitting  
Room 2 bedrooms & 1 servant's  
room

Yours truly  
J. Webster

George Smith Esq

The clock arrives  
Raymond



other actor of his generation: his range of character was wide, but his Richard Pride in Boucicault's *Janet Pride*, Penn Holder in *One Touch of Nature*, Triplet in *Masks and Faces*, and Robert Landry in Watt Phillips' drama, *The Dead Heart*, stood out as the most striking characters on the canvas of his innumerable performances. In 1853 he resigned the management of the Haymarket and devoted himself entirely to the Adelphi, where he remained until his retirement from the stage in 1874. He died in 1882.

As has been stated, Mrs Glover's performance at the Manchester Royal, on the evening of her son's benefit, was her last appearance on the provincial boards. She was the daughter of an accomplished actor named Betterton, who sustained a superior line of characters at the Dublin theatre and at Covent Garden towards the close of the last century. Returning to London after her performance in Manchester on November 13th (1848), Mrs Glover joined the Strand Theatre company under William Farren. Here was produced the earliest dramatic version of *The Vicar of Wakefield* with William Farren as Dr Primrose, Mrs Glover as Mrs Primrose, and Mrs Stirling as Olivia. On the 12th July 1850 this "veteran mother of the stage," as Mrs Glover was termed, took a "farewell benefit" at Drury Lane Theatre, under the patronage of Her Majesty the Queen. The bill on that occasion consisted of *The Rivals*, and the farces *Delicate Ground* and *Friend Wraggles*, all the parts being impersonated by prominent members of the London theatres. The time-worn actress summoned up sufficient strength to repair to the old theatre, went through her part of Mrs Malaprop until she was finally unable to speak the few words of farewell which had been announced. Within a week of this, her last appearance in public, a grave in the churchyard of St

George's, Bloomsbury, covered the remains of this eminent actress. When Mrs Glover died she was in her seventieth year, having been born in Newry in 1779. For fifty-one years she acted almost continuously on the London stage. Her acting, in her peculiar line, was perfection. The most prominent features were a nice discrimination of character, a rich vein of comic humour—more in the domestic than in the refined or romantic cast, joined to a constitutional buoyancy and energy all her own.

Resuming our narrative of Barry Sullivan's engagement at the Theatre Royal, Manchester, we find that from the 15th to the end of November 1848 his performances consisted mostly of characters already noticed. These were Dick Dowlas, in *The Heir at Law*; The Stranger, Othello, Hotspur, Shylock, Sir Giles Overreach, Octavian, Hastings, Charles the Second, Macbeth, Doricourt, and Harry Dornton in *The Road to Ruin*. During the early weeks of December he appeared as Rob Roy, Prospero, Rosenberg, Mercutio, Benedick, Joseph Surface, Don Felix in *The Wonder*, and William in *Black Eyed Susan*. The 1848 Christmas pantomime was *Sinbad*. Preceding it each evening, until the end of the month, was the two-act drama, *Gwynneth Vaughan*, in which Sullivan played the part of Owen Williams. On New Year's night, 1849, the *lever de rideau* to the pantomime was changed to *George Barnwell*; from the 2nd to the 5th *The Momentous Question*, a two-act drama (Sullivan as Robert Shelly); and from the 6th to the second last week *The Haunted Man*, with Sullivan as Redlaw. For a fortnight after, a new nautical drama on a very old theme—*Robinson Crusoe*—was given each night, when he sustained the part of the famous hero. From the 12th to the 17th of February he appeared as Staunton in *The Heart of Midlothian*, and from the 19th to the 24th of the same

month as Shakespeare in a then popular drama, entitled *Shakespeare's Early Days*.

On March 5th, 1849, he repeated Hamlet "by desire," when the *Guardian's* dramatic critic, Charles Sever, took occasion to remark :—" Mr Sullivan's Hamlet is one of those performances upon which the most fastidious judgment may be exercised with satisfaction. It is clearly a performance upon which he has bestowed immense study—where is the excellence without study? And on each repetition we observe new beauties of detail, as if each passage, 'each necessary question of the play,' had been the subject of special and thoughtful consideration."

It is refreshing to read such an honest, straightforward expression of opinion from a critic who, while he knew how to criticise, wrote without a bias, and felt what he described.

Nothing of interest occurred until Saturday, March 10th, when, much to Sullivan's amusement, the management of the Theatre Royal announced the first appearance on any stage of George Henry Lewes, the well-known *littérateur* and companion of "George Eliot." The play selected for his début that evening was *The Merchant of Venice*, in which he requested to be allowed to play Shylock. The performance, or rather exhibition, was a complete fiasco. But this is easily accounted for when it is remembered that Lewes was one of those amateurs who are brimful of their own self-consciousness and importance. He lacked nothing, however, in his support, as the principal members of the stock company were "placed at his services" by the zealous stage manager, Henry Wallack. The cast was as follows :—Shylock, G. H. Lewes ; Bassanio, Barry Sullivan ; The Duke, Bellair ; Gratiano, H. Beverley ; Antonio, Bruce Norton ; Old Gobbo, W. Cooper ; Launcelot Gobbo, W.



Davidge ; Lorenzo, P. Corri ; Portia, Miss Anderton ; Nerissa, Mrs Bickerstaff ; Jessica, Miss Eliza Travers.

Lewes was born in London in April 1817. His love of the stage was hereditary. He was grandson of Charles Lee Lewes, the famous Covent Garden comedian (the original Young Marlow in *She Stoops to Conquer*), and son of "Dandy" Lewes, a former manager of the Liverpool Theatre Royal. At the age of eighteen he was left an orphan entirely dependent upon his own resources for a livelihood. For many years he was familiar with poverty, whether as a mercantile clerk in London, as the self-supporting student at the German University, or as the unrecognised journalist and essayist. But literary fame at length marked him for her own. No need to mention his well-known works, embracing as they do biography, philosophy, criticism, dramatic poetry, fiction, and natural history. In 1841 he took part in some amateur theatricals at the Whitehall theatre, and appeared in Garrick's comedy, *The Guardian*. A few years later he played in Charles Dickens' amateur company with some success. To the Lyceum Theatre, during the management of Charles Mathews, he contributed under the pseudonym of "Slingsby Lawrence" a few pieces, *The Game of Speculation*, *The Lawyers*, *Sunshine through Clouds*, and an eight-act drama entitled *The Chain of Events*, all now forgotten. He was deeply read in dramatic literature, and contributed many criticisms on the plays and players of his time to the *Leader* over the *nom de plume* of "Vivian," besides the *Literary Gazette* and the *Fortnightly Review*, of which latter he was for some time editor.

Barry Sullivan, of course, treated Lewes with every possible consideration, but he could not seriously regard him as an actor, much less one to supersede him in his position at the Manchester theatre. They did not meet again until the

following Tuesday (March 13th), when *The Merchant of Venice* was repeated—on the intervening evening Sullivan having played Romeo. At a dinner party where Lewes, Henry Wallack, and Manager Knowles were the principal guests, Lewes expressed his intention of forsaking literature for the stage, adding, "As Macready is about retiring, and the young men you have here for the past few seasons, Brooke and Barry Sullivan, are popular, but, in my opinion, not equal to taking a leading position, much less of assuming our departing tragedian's mantle, I have been seriously thinking of taking to the stage permanently, and have every reason to be pleased with my initial effort."

News of this pronouncement was not long in reaching Sullivan's ears. He had, up to this, tolerated what he considered a mere amateur's whim on the part of Lewes to appear in public as Shylock, and so agreed to support him as Bassanio, but Sullivan was now determined to uphold his own dignity, and immediately notified to the management that he would not play with Lewes again under any circumstances, as he could not tolerate his preposterous hauteur and arrogance. Lewes was accordingly allowed to depart, and Sullivan retained his position as leading man. Thus ended his association with the critic and philosopher, who forthwith quitted Manchester, and never more appears to have entertained the idea of supplanting either Brooke or Sullivan, or of taking to himself the Macreadian mantle. He played Shylock for one night (November 24th, same year) at the Theatre Royal, Edinburgh, whither he had been invited by some Scotch friends. He was announced by Manager Murray as "that celebrated literary character and amateur of the drama."

When Lewes learned shortly afterwards that Barry Sullivan had left Manchester he paid a return visit on April 14th of

the same year, when the following announcement appeared in the *Guardian* :—

“On Monday, April 14th, will be performed a new five-act tragedy entitled *The Noble Heart*, when the author, Mr G. H. Lewes, will sustain the character of Don Gomez.” It ran for four nights only. It was a blank-verse tragedy in imitation of the Elizabethan dramatists. A year later G. V. Brooke revived it in London at the Olympic Theatre, when he was supported by Mrs Mowatt, E. L. Davenport, and John Ryder. It has seldom been heard of since, much less acted, although the original five acts were cut down to three.

Having thwarted the stage manager, Henry Wallack (who was Knowles' right hand), by refusing to act with this “poor weak creature,” as Sullivan called Lewes, it was to be expected that unpleasantness and serious complications would shortly arise. It is a notorious fact that actor-managers, or those who swayed the destinies of theatres in those days, became alarmed when any performer made too great an impression or became an especial favourite with the audience; and although they often shrank from giving them notice of dismissal, yet they resorted to other means—not the most praiseworthy—such as withholding or indefinitely postponing their annual “benefit.” This was the case with Barry Sullivan, who was making the usual arrangements as regards tickets and engaging a “star” for his benefit night. Matters, however, remained quiet for a week after Lewes' departure, during which period Sullivan played Sydney Maynard in Douglas Jerrold's comedy *The Housekeeper, or The White Rose*; Hamlet, Ruy Gomez, in *Faint Heart Never Won Fair Lady*; The Stranger, and Felix, in the drama entitled *The Hunter of the Alps*.

As the following Saturday—March 24th, 1849—unexpectedly proved to be Sullivan's last night as a member



of the stock company at this theatre it may be of interest to give the names of those who supported him in *The Stranger* which, together with *The Hunter of the Alps*, had been played on the two preceding evenings :—

Baron Steinfort, B. Norton ; Solomon, W. Cooper ; Tobias, Rae ; Count Wintersen, Maxwell ; Peter, H. Nye ; Francis, H. Beverley ; Mrs Haller, Mrs Weston ; Charlotte, Mrs Bickerstaff ; Annette, Miss Susan Kenneth ; Claudine, Miss Marriot ; Countess Wintersen, Miss Anderton ; Count's child, Master Weston ; The Stranger's children, Miss Weston and Master Hill ; and The Stranger, Barry Sullivan.

At the close of the after-piece—*The Hunter of the Alps*—Sullivan was called before the curtain, as he had been at the close of *The Stranger*. After making his bow he thanked the audience for their uniform kindness, and informed them that that would be the last occasion on which he should have the honour of appearing before them. He expressed his regret that it should be so, but added that the fault was not his but the manager's, who had unjustly deprived him of his benefit, to which he was entitled under the agreement of his engagement. It should be noted that this benefit would have brought Sullivan not less than £100 clear of all expenses. A violent storm immediately burst from every part of the house. The confusion was deafening. Having finished his remarks Sullivan withdrew amidst ringing cheers. The curtain then rose on the usual ballet, in which Miss Payne endeavoured in vain to dance the excited audience into silence and good humour. Orange peels and various missiles were liberally and forcibly thrown on the stage from the pit and gallery. Confusion and riot continued, no one paying attention to the *pas de deux*. In the midst of cries of "Justice for Barry Sullivan!" and "Sullivan for ever!" Henry Wallack came forward, when it was expected by those on the stage that a

hearing might be obtained for him. He was, however, received not only by frantic yells, but by showers of oranges and orange peel, before which he hastily retreated. Once more Wallack came forward and stood gazing at the storm in the hope that a hearing might be given him. He then made an attempt to address the audience, and expressed regret at what had occurred, and intimated that disputes between actor and manager should not be matters of stage appeal. He requested the audience to render justice to the other members of the company, as they were in no way responsible for the quarrel. Barry Sullivan was then recalled and on coming forward a hastily devised laurel crown was flung upon the stage amidst unbounded enthusiasm. Sullivan was much affected by the scene, and said: "I beg you, ladies and gentlemen, to accept my thanks for the great kindness you have always shown me, from the first night I became a candidate for your favour down to this painful moment of my parting with you. Ladies and gentlemen, I most respectfully bid you a long and an unwilling farewell."

Having bowed again and again in acknowledgment of the enthusiasm he retired to be immediately surrounded by his friends who awaited him at the wings and escorted him from the theatre. The *ballet* was then continued and the night's performance ended in dumb show to an accompaniment of howls, groans, and cheers.

News of the rupture spread like wildfire throughout Manchester and culminated in Barry Sullivan's friends making immediate arrangements with the management of the Queen's Theatre in Spring Gardens for a special benefit night for their hero. Next day, Sunday, bills were posted all over the city stating that Sullivan's benefit would take place on the following night, when he would appear as Claude Melnotte in *The Lady of Lyons* and Petruchio in *The*

*Taming of the Shrew.* As all theatrical Manchester was on Sullivan's side an immense throng crowded the house in all parts soon after the doors were opened. Needless to say it was a "grand benefit" in every sense, and the old building rang loud and long with the applause of an audience as pleased with the performance as they were with the manly spirit of the young *bénéficiaire*.

Henry Wallack and Barry Sullivan never met after this unpleasant incident. He was the eldest son of William Wallack, the first of the name of whom there is any record. He was born in London in 1790. He made his first appearance on the stage in America about the year 1818. Some few years later he commenced theatre management in Albany (New York). He played an unusually wide range of parts in America and at home, but never attained the high distinction of his brother James and his nephew Lester. He died in New York in 1870.

Before concluding this chapter, it will be of interest to describe the appearance of Barry Sullivan in this, his twenty-eighth year. In height he was a little above the average, wanting about three inches of six feet, of slender build, a well-shaped figure, and erect carriage. His neck was short, chest deep and broad, his eyes were fairly large, blue, and of a kind expression; his nose was straight and shapely, and, like all his features, finely cut. He had a sunny face and a clear complexion, despite the traces of small-pox, which disease almost cost him his life whilst a child. His forehead was broad and of medium height, and a well-set shapely head, crowned by an abundance of black wavy hair, made him look most prepossessing. He spoke in a distinct measured tone, always bringing out the last syllable of a word and the last words of a sentence with marked emphasis; so much so that he could be easily heard by



those in the remotest corner of a theatre, however large it might be. He was particularly neat in his person, and dressed with becoming taste on all occasions. Such was the outer man, and all indexed his character. Intellect and morality are correlative, and, as Emerson says, they cannot be divorced. A student of character would have declared him to be self-reliant and secretive, ambitious and calculating, masterful, but kindly. For one of his years he was a mass of sterling common sense, of vigorous understanding, firm of purpose, clear in head, large in heart, pure in habit, and full of tenderness and love. In his private life he was genial, affectionate, and hospitable. He was always happy in the presence of those whom he loved and who loved him. No need to say that his life was stainlessly pure, and in an age when the bottle was too freely passed no one ever saw Barry Sullivan other than sober. He was, in the best sense of the word, a gentleman, and had what the French justly call *les manières nobles*.

The first and greatest element of his success was his sincerity. He was honest to the back-bone. Though dearly loving popularity and fame, he never hesitated to peril them for his honour. His scorn of idle work, of shams, of lying, of sophistry and humbug, was instant and outspoken, and often bitterly resented by those he detected and gibbeted. But there was no bitterness in his nature. Another element of his success was the charm of his personal character. He was not a lamb; far from it on occasions. He was often very choleric and ready to fight any man in deadly duel—to “blaze,” as the phrase went—at a moment’s notice. His personal courage and ferocity oddly contrasted with his *usual* gentleness, and greatly added to his popularity. There was no falseness in the man. What he did he did openly. He never smiled in a man’s face and slandered him behind his

back. He never professed friendship and proved a traitor when friendship came to be tested. He was one of the least rancorous of men ; the readiest to forgive an insult or injury, the most just and generous even to an enemy. As a friend he was true, thoughtful and tender. To the poor, and especially to the members of his profession, he was openhanded and kind. He certainly never showed half so great in the days of his most splendid public triumphs as in the hours of his most unreserved private intercourse.

With strangers he had a bluff, pithy power of expression, which made what he said remain a long time in people's minds. His intellectual powers and resources were a great element also in his early success. From boyhood he had made tragic acting his especial study. He had thought out nearly all the great master's creations, and, as has already been recorded, had at his tongue's tip almost all his works. His immovable integrity and clear-headedness, his sincerity, his early gift of seeing into men and things, and above all, the high tone of his principles made him stand out among his compeers.

## CHAPTER XIII

Barry Sullivan revisits Edinburgh—Engaged as a “star” by Manager Murray—A sexagenarian Rosencrantz—T. C. King—Robert Wyndham—Sullivan back in Liverpool—Plays with Samuel Phelps—An ideal Falconbridge—Sullivan leases the Bolton theatre—Many parts in a brief season—He relinquishes management—Sullivan plays Othello to Macready’s Iago—He plays Hamlet for second time in Liverpool—His innovations in Macbeth—A visit to Aberdeen—Good news from London—Departure for the players’ Mecca.

NEEDING a well-earned holiday Barry Sullivan reluctantly parted from his Manchester friends and went on a visit to Edinburgh, which he almost regarded as his home. He was not long in the Scottish capital until he was sought for by his old friend Manager William Murray, who was greatly overjoyed at the phenomenal success which had attended “his boy” since he had been a member of his company. Murray immediately engaged Sullivan for twelve nights, this time as a “star” and on his own terms. Accordingly, on 11th June 1849 Sullivan once more made his bow before an Edinburgh audience at the Adelphi Theatre in Leith Walk, this time as Hamlet, being announced on the bills as “Mr Barry Sullivan, from the Theatre Royal, Manchester.”

Murray was still manager, but his long and honourable association with the Edinburgh stage was drawing to a close, as his sixty years had already enfeebled him, and he seldom took part in the nightly performances. However, on Sullivan accepting his offer he promised, for the sake of “auld lang syne” to exert himself, and on the following night was so young in spirits that he went on



as Rosencrantz, and the sexagenarian fairly astonished everyone by his youthful appearance and manner, quite suited to the character.

Sullivan found quite a new company had replaced all his old friends and associates. The cast was as follows :— Hamlet, Barry Sullivan ; The Ghost, T. C. King ; Claudius, Josephs ; Laertes, R. Wyndham ; Horatio, Vaudray ; Polonius, W. Cooper ; First Gravedigger, Henry Webb ; Rosencrantz, William Murray ; Queen Gertrude, Miss Cleaver ; and Ophelia, Miss Frankland.

T. C. King—or “Tom” King as he was universally called—was Murray’s leading “heavy” man this season, having joined the Edinburgh company the previous year. He was a dignified and careful actor, with a fine presence and a splendid voice. He was now about twenty-five years of age, having been born in Cheltenham in 1824 of Irish and French parents. He received a good education and was intended for the bar, but the influence of Macready’s acting changed the course of his ideas, and eventually he entered on his stage career about the year 1843 at Birmingham.

From the provinces he went to London, playing for a season at the Victoria Theatre previous to fulfilling a lengthened engagement under Murray at Edinburgh where he now met Barry Sullivan. The following year King was engaged by Charles Kean as “walking gentleman” in his company, but owing to the indifferent parts allotted to him he soon broke off the engagement. The story of his last interview with Charles Kean is best related in King’s own words :—

“I simply asked him how it happened that I was getting nothing to do. He turned upon me sharply and said : ‘Are you not paid your salary, sir ?’ I answered yes, Mr Kean, I am ; but if I wish to succeed, as I certainly intend to, I

must practise my profession. And thereupon I cancelled my engagement with him. He asked me where I intended to go. I said I really did not know, but thought that I should go to Dublin. His eyes sparkled spitefully, and he said in a sneering way, 'Oh, yes, by all means, Mr King, go to Dublin; *there* at least you will find audiences fully able to appreciate *your* great talents.' And then and there we parted."

In December of that year (1851) King was engaged by John Harris, the new lessee of the Theatre Royal, Dublin, and when Manager Harris produced his splendid series of Shakespearean revivals in 1852-53 and 1854 King was entrusted with most of the leading parts, and in a very short time the old city went wild over him. The Trinity College students nicknamed him "King Tom the Grand," and gave scant encouragement to any "star" that usurped "his characters" on the stage. These were the twin brothers Louis and Fabian in *The Corsican Brothers*, Macbeth, Ford, Othello, Richelieu and Lear.

On Barry Sullivan's second night at the Edinburgh Adelphi (June 12th, 1849) he played Octavian in *The Mountaineers*, with T. C. King as Bulcaquin, and R. Wyndham as Kilmallock. This last-named actor (whose real name was Sharpe) was for many years connected with the Edinburgh stage. He was born in Dublin in 1814, and made his Edinburgh début on the first day of April 1845, coming from the Adelphi Theatre, Glasgow, where he had been a member of Alexander's company. On December 27, 1851, he took over from Murray the management of the Adelphi in Edinburgh, appearing on that evening as Charles Surface. Two years later, when this historic little theatre was destroyed by fire, Wyndham leased the then vacant Royal, the scene of Murray's best work, and for four years did his utmost to uphold the best traditions of the leading theatre in Scot-

land. In November 1857, the site of this house being bought out by the Government for a Post Office, Wyndham built the Queen's Theatre, which was soon rechristened the Royal, on the site of the old Adelphi; this, however, had the same fate as its predecessor after a life of eight years. It was again rebuilt and several times burnt down again, but still retains the old name. From being a junior member of Murray's company, Wyndham, as we have seen, became the leading theatrical manager in Scotland from 1851 to 1875. He died in London in December 1894, worth £56,000.

Barry Sullivan next appeared as the Stranger (to the Mrs Haller of Miss Frankland, and Baron Steinfort of Wyndham), Felix (in *The Hunter of the Alps*), as Othello (to the Iago of King and the Cassio of Wyndham), as Macbeth (to King's Banquo and Wyndham's Macduff, with Manager Murray, Henry Webb, and William Cooper as the Witches); as Claude Melnotte (with King as Beauseant, Wyndham as Glavis, and Murray as Damas). On June 20th and 23rd the first part of Shakespeare's *Henry the Fourth* was put in the bills, and appears to have been the most successful of the Shakespearian revivals here this season. Sullivan took the part of Harry Hotspur, supported by old Murray as Falstaff, T. C. King as Henry the Fourth, R. Wyndham the Prince of Wales, and Dame Quickly by Mrs H. Webb.

A favourite afterpiece on these evenings used to be a two-act "grand fairy spectacle," entitled *Undine, or the Water Sprite and the Fire Fiend*, in which T. C. King took the part of Sir Huldebrand of Ringstettin, supported by Henry Webb as Master Lapwing Frog, Miss Parker (Webb's second wife) as Olinda, Miss Frankland as Undine, and Herr Nicolo Deulin the Fire Fiend Khuleborn. The fairy spectacle gave place on other evenings to a very melodramatic "Romance" in two acts called *Jack Robinson and His Monkey*, Jack



Robinson being a shipwrecked sailor personated by Wyndham ; while his faithful monkey, called Mushapug, was represented *a la* Lauri by Herr Nicolo Deulin ; while T. C. King as Muley, a black boatswain, and Miss Vivash as Emmelina, a shipwrecked lady, nearly completed the cast of a very exciting performance full of mutiny, desperate skirmishes, and "terrific combats" with the usual short basket-hilted swords chopped in time to the usual music.

Sullivan also played Norval in Home's tragedy of *Douglas* and Romeo to Miss Frankland's Juliet, King's Friar Lawrence, Wyndham's Mercutio ; and on June 27th, his last night, Hamlet. The tragedy was followed by Tobin's five-act comedy, *The Honeymoon*, with Webb as the mock Duke, Wyndham as Rolando and Miss Frankland as Juliana.

Leaving Edinburgh at the end of August Sullivan went to Liverpool, whither he was invited by Manager William Copeland of the Williamson Square Theatre, for the re-opening of his winter season in the first week of September. He played a round of his usual parts here for three weeks with great success. The *Liverpool Journal*, in noticing the performance of the first week, said :— "Barry Sullivan has been the predominant star this week. It may appear paradoxical to say that he is too chaste an actor : there is no 'dash' ; he does not surprise ; or, in other words, he has no defects that strike you, no peculiarities that, lingering on the ear, betray you into mimicry ; yet, strange to say, all the great actors and orators who ever lived owed much to positive defects and curious peculiarities."

Samuel Phelps, of Sadler's Wells Theatre renown, paid a visit to Liverpool during Sullivan's engagement this season, and together they played for a week, alternating Othello and Iago, Macbeth and Macduff, and when Phelps produced his

“grand revival” of *King John*, Sullivan supported him as Falconbridge. In him Phelps found the several requisites for this fine character—a good figure, a bold intrepid look, manly deportment, vigorous action, and a humour which descended to an easy familiarity in conveying a jest, or sarcasm with uncommon poignancy. In the great scene in the fourth act, where Salisbury and Falconbridge taunt one another, Sullivan made a signal success. He is reported to have uttered the words with singular propriety, and the audience confirmed the energy of his conception with their most unbounded approbation. With his commanding figure he was so perfect in the free and easy management of his limbs as never to look encumbered, or present an ungraceful attitude in his varied movements on the stage.

No one ever saw Sullivan walk abroad with a stick or umbrella at this period, or even later in life, so determined was he always to have an upright carriage. He maintained that the bearing of a stick tended to “lop-sidedness,” and consequently interfered with a graceful and upright figure. On the stage he always, when delivering a speech, rested the weight of his body on the left foot, leaving the right side free for action and graceful gesticulation. To those who disputed the correctness of this method he referred to all the classical statues of antiquity, as well as to the old Roman coins, where the position of the great heroes of history are depicted as he stated. Such a thorough training had Barry Sullivan given himself that whenever he appeared on the stage, grouped with other actors of ordinary size, he appeared as much above them in his various qualifications as in the superiority of his figure. What greatly assisted him in this grace and ease of treading the stage was his skill in dancing and fencing, both of which accomplishments from a very early age he was passionately fond of.

Phelps was greatly pleased with Sullivan's conception of the other characters he sustained, and expressed his surprise that one with such uncommon gifts should so long remain out of London, and offered him his services and help whenever he wished to join a metropolitan company. But Barry Sullivan was resolved to be done with subordinate parts in any stock company henceforward. He had served a hard apprenticeship, had mounted the ladder after years of toil, study, and privation, and at last found himself in a recognised position in his profession. Having profited by this experience we cannot wonder that nothing short of a "starring" engagement in future was to be his sole aim.

Samuel Phelps at this time was nearly fifty. At an early age he was apprenticed to a printer in Devonport, his native place, but he soon relinquished trade for the dramatic profession, which he entered in 1828, making his first appearance on the stage at York. Nine years later Phelps made his London début at the Haymarket under Webster's management, as Shylock. During the next two years Phelps was a member of Macready's company at Covent Garden and at the Haymarket, where he played Othello to Macready's Iago and Helen Faucit's Desdemona.

When the new "Theatres Regulation Act" came into operation in 1844 Phelps, in conjunction with Mrs Warner (the finest tragedienne of her time), entered upon the lesseeship of Sadler's Wells Theatre. It was a daring idea for Phelps to convert such a theatre as Sadler's Wells, which for almost two centuries had been the resort of the roughest audience in London, from the home of the lowest form of entertainments to that of the most strictly legitimate forms of the poetic drama. He soon established a great reputation, and during his eighteen years' management he placed no less than thirty-four of Shakespeare's



plays before the public, all well staged and conscientiously acted.

From Liverpool Barry Sullivan went to fill an engagement at the Theatre Royal, Huddersfield, then under the management of John Mosley. Here he played Hamlet, Othello, Lear, Petruchio, Claude Melnotte, Don Cæsar, The Stranger, and Felix in *The Hunter of the Alps*, during the first two weeks of November.

Once more Sullivan was seized with the desire to lease and manage a theatre, and so entered into negotiations with the owners of the Theatre Royal in Bolton, Lancashire, of which he became lessee and manager for the phenomenally short period of two months; namely, from 1st December 1849 to 28th January 1850. The following announcement was inserted in the *Bolton Chronicle* previous to the opening of the theatre:—

“Mr Barry Sullivan, late of the Theatres Royal, Manchester, Liverpool, Edinburgh, etc., respectfully begs to inform the nobility and gentry, the officers of the garrison, and the public in general of Bolton and its vicinity, that he has become lessee and manager of the Theatre Royal, Bolton, which he has opened for the performance of the legitimate drama (including tragedy and comedy); that he has had it entirely repainted, papered, and decorated by one of the first houses in Bolton; that he has added a stock of new scenery, painted by Mr Fox, late scenic artist of the old Theatre Royal, Manchester; that he has engaged a new, numerous, and highly respectable dramatic corps; that the wardrobe and appointments of the stage will also be new; that the orchestra will be strong, and conducted by Mr Easthope, late leader of the orchestra of the Theatre Royal, Manchester; in short, that he intends conducting the establishment on principles of the first

respectability, and he therefore respectfully solicits their support. One visit will convince them that no expense has been spared in order to render the theatre what it ought to be — a fashionable resort for high intellectual amusement."

The play bill of the opening night, Saturday, 1st December 1849, was as follows:—

THEATRE ROYAL, BOLTON.

Sole Lessee and Manager, Mr BARRY SULLIVAN.

*On Saturday Evening, Dec. 1, 1849.*

The Entertainments will commence with the favourite Play of

*THE STRANGER.*

The Stranger, . . . .	Mr Barry Sullivan.
Baron Steinfort, . . . .	Mr Normanton.
Count Wintersen, . . . .	Mr Vaughan.
Francis, . . . .	Mr Rosiere.
Solomon, . . . .	Mr Bisson.
Peter, . . . .	Mr W. C. Smith.
Annette, . . . .	Miss Champion.
Claudine, . . . .	Mrs Clarke.
Tobias, . . . .	Mr King.
Mrs Haller, . . . .	Miss Douglas.
Countess Wintersen, . . . .	Miss Faulkland.
Charlotte, . . . .	Miss Preston.

Followed by a Song by

Miss CHAPMAN and Mr W. C. SMITH.

To conclude with a Drama of interest, entitled

*THE IDIOT WITNESS; or, RETRIBUTION.*

Gilbert (the Idiot Witness), . . . .	Mr Barry Sullivan.
Sieur Arnaud, . . . .	Mr Normanton.
Robert Arnaud, . . . .	Mr Vaughan.
Paul Tugskull, . . . .	Mr Bisson.
Hans Gerthold, . . . .	Mr Rosiere.
Earl of Sussex, . . . .	Mr King.
Walter Arlington (Page), . . . .	Mrs Clarke.
Janet, . . . .	Miss Preston.
Dame Tugskull, . . . .	Mrs Bisson.

The doors will be opened at half-past six ; the overture will be struck up at fifty minutes past six ; and the curtain rise at seven, precise minute each evening, and the performance terminate by eleven.

*Terms of Admission* :—Boxes, 2s. 6d. (half-price at nine o'clock, 1s. 6d.) ; Pit, 1s. (no half price) ; Gallery, 6d. (no half price).

Smoking strictly prohibited ; Children in arms not admitted.

<i>Sole Lessee and Manager,</i>	.	.	Mr BARRY SULLIVAN.
<i>Stage Manager,</i>	.	.	Mr BISSON.

This programme was repeated each night until the following Friday, December 7th, when Sullivan made his début as Hamlet to a Bolton audience. A couple of days afterwards he received the following lines from an anonymous admirer :—

LINES

*Suggested on witnessing Mr Barry Sullivan's performance of Hamlet, Decr. 7, 1849.*

Excelling artist ! well didst thou portray  
 That stricken creature of a clouded day,  
 The melancholy Dane !—his heavy grief  
 Sat gracefully on thee, and mock'd relief ;  
 For it was not the artificial gloom  
 Some dreamers feel, and some grave fools assume,  
 But a deep, single, undissembled woe,  
 Which they who feel can never cease to know ;  
 Which may not be put on or thrown aside,  
 To suit capricious whim or playful pride,  
 And tho' at times it will less potent be,  
 Still latent, holds resistless mastery,  
 Nor lets the subject-soul long stoop to revelry.

This was depicted well : nor with less power  
 Didst thou express the terrors of that hour,  
 So full of all that earthly bosoms fear,  
 When thy sire's shadow pour'd into thine ear  
 A tale, mysterious, horrible and strange,  
 Of wrongs it called upon thee to avenge :  
 Appall'd, yet firm ; confused, yet resolute ;  
 Trusting, yet doubting ; eloquent when mute ;  
 Gesture and feature, voice and eye and soul  
 United to effect the glorious whole !  
 And then we felt indeed that magic flame  
 Which lit a Garrick and a Cooke to fame,  
 And shall (of our own day) light more than one bright name.



Who, that beheld and felt, can e'er forget  
 (The recollection thrills my bosom yet !)  
 How, with terrific and yet chasten'd art,  
 Thou didst arraign and probe a mother's heart ?  
 And how proud guilt at last sank trembling down  
 Beneath the awful terrors of thy frown :  
 Oh, with what pious fondness didst thou dwell  
 On thy wrong'd sire, and all his virtues tell,  
 Contrasting him with that "adulterate beast,"  
 Who of those virtues could not boast the least !  
 Ah ! well might she, whom passion lur'd to wrong,  
 Awaken'd thus, own Virtue's influence strong,  
 And sigh that e'er she fled her Votaries' peaceful throng !  
 These isolated beauties why recall ?  
 Why praise in parts that which was great in all ?

On the 8th of December the bill was changed to *Romeo and Juliet*, with Sullivan as Romeo to the Juliet of Miss Douglas, his leading lady. *Richard the Third* was produced on the following Monday, *Hamlet* on Tuesday, *Othello* (with Sullivan as Iago) on Wednesday, and *A New Way to Pay Old Debts* (with Sullivan as Sir Giles Overreach) on the third Monday. *Love and Pride* (the second title of Bulwer's play the *Lady of Lyons*) was produced on Christmas Eve, followed by the *Taming of the Shrew*; *Hamlet* was repeated for a few nights after Christmas Day, and on January 5th (1850) it gave place to the three-act comedy *The Cure for the Heartache*, with the manager as Young Rapid. During the remainder of this month the new actor-manager played Shylock, Lear, Hamlet, Melnotte, The Stranger, Romeo, Don Felix, George Barnwell, Joseph Surface, William (*Black Eyed Susan*), Benedick (*Much Ado*), Rob Roy, Macbeth, Octavian, Harry Dornton (*Road to Ruin*), Falkland (*Rivals*), Orlando, Jaffier (*Venice Preserved*), Don Cæsar, Damon, Iago, and Sir Giles Overreach—a round of the "legitimate" the Boltonians can never expect to witness in these light-headed days.

The little theatre not paying as well as Barry Sullivan had

anticipated, he resolved to close at once rather than risk any more money on the speculation. Accordingly, on the 26th of January, he announced to his friends and patrons that he would take a farewell benefit. This took place two nights later, when he bade adieu to them in the character of Claude Melnotte.

William Copeland, the Liverpool manager, hearing that Sullivan was about closing his theatre, asked him to come to Liverpool at once to support Macready, who was to commence his "farewell performances" at this house on the 29th of January. *Othello* was put in the bill for that evening, the retiring tragedian taking the part of Iago, and Sullivan that of the Moor. The *Courier* of the following Wednesday, in noticing this performance, said:—"On Thursday evening Mr Macready appeared in the character of Iago, but although he imparted to this character, in many of the scenes, much of the cool, designing villain, and looked the veriest demon in some of these scenes in which Iago's nature is shown to be most repulsive, yet, on the whole, the character does not seem altogether suited to his powers. Mr Barry Sullivan's performance of *Othello* was exceedingly effective; and displayed ability of the highest order. In the gentler scenes his rendering of the character was beautifully and judiciously subdued, whilst the passion which follows was given with terrific effect, being at the same time perfectly natural. It may confidently be said that his representation of the character, more especially in the third act, was equal, if not superior, to any performance of the same piece of which the English stage can boast."

The *Standard* of February 5th remarked that "Macready's Iago, Barry Sullivan's *Othello*, and Mrs Warner's Emilia were one of the greatest treats of the season, and will

be remembered with gratification by everyone who witnessed them." "The effectiveness of the play," it said, "and the beauty of Macready's acting were materially enhanced by the fine portraiture of Othello by Mr Barry Sullivan. We are scarcely saying too much when we express our opinion that the character of the Moor, confiding and generous, and yet revengeful, was never more truthfully or finely given on our boards. There was not in the whole performance the least straining after points, or dwelling upon hackneyed passages, to catch the ear of his audience."

A few nights later Macready and Barry Sullivan changed parts in the same tragedy. The *Liverpool Post*, in noticing this performance, prefixed their remarks with the caption: "Theatre-Royal—A Singular Incident," which is best related in its own words:—"During the performance of *Othello* a gentleman in the upper boxes, who paid great attention to the play, seemed extremely astonished at the apparent blindness of the Moor, and was mightily indignant at the treachery of Iago (Mr Barry Sullivan). He gave vent to his feelings, at times, by clenching his fist, and audibly hurling imprecations upon the false friend. He appeared to be wound up to the highest pitch of excitement in the scene where Othello (Mr Macready) seizes Iago by the throat, and, in the ecstasy of delight, this spectator started up and exclaimed, loud enough for all around to hear, 'Choke the devil! choke him.' " Of course when the curtain fell on the scene the overwrought auditor cooled down and realised the absurdity of *his* performance. But it showed the extraordinary realism Sullivan even then could throw into his stage characters and the mesmeric hold he had on his audience.

It seems strange that from first to last in his "Reminis-



cences" Macready makes no mention of his playing with Barry Sullivan at Liverpool and Manchester. But Macready, like Forrest, was jealous of young favourites. Witness his own confession in his "Diary" for August 1837, when he read of Samuel Phelps' successful London début as Shylock : — "It depressed my spirits, though perhaps it should not do so. If he is greatly successful *I* shall reap the profits ; if moderately, he will strengthen *my* company. But an actor's fame and his dependent income is so precarious that we (I) start at every shadow of an actor."

Can it be that the sexagenarian tragedian of forty years' standing "started" at the shadow of Barry Sullivan, and was loath to confess to himself that a "provincial actor" was fast replacing him as "the most deserving occupant of the first position in the tragic line on the British stage?" as the local press remarked at the time.

After a visit to Dublin and Belfast, Macready returned to Liverpool on the 18th of this month and played Macbeth. On the following evening he bade a last farewell to a Liverpool audience in the characters of Cardinal Wolsey in *Henry VIII.*, and as Lord Townley in *The Provoked Husband*. The scene in the theatre when he went forward, in response to the call, was striking. As he records it in his "Diary," everything went off that could gratify the pride and vanity of a person in his position. It was thirty years since he made his first acquaintance with a Liverpool audience, and in bidding them farewell he recalled the cheering welcome with which they greeted his youthful essay as *Virginus*. "The exercise of my art," he said, "I relinquish at a somewhat earlier period of my life than my more distinguished predecessors have done, and I now yield the scene to younger, but scarcely less ardent aspirants to your favour." This last remark drew forth great applause, mingled with

loud cries of "Barry Sullivan" from many parts of the house.

After Macready's departure from Liverpool, Manager Copeland re-engaged Sullivan at the Williamson Square theatre, and here during the last week of February he played Hamlet for the second time in this city.

At the close of this season in Liverpool Sullivan paid a visit to Douglas in August, and on September 2nd was engaged here by Manager John Bisson of the Prince of Wales' Theatre in Athol Street for one week in a round of his favourite characters.

The following spring he was re-engaged by Copeland for twelve weeks at the Liverpool Theatre Royal. During Mrs Warner's farewell performances here in March 1851, previous to her American tour, Sullivan had the pleasure of renewing her acquaintance and the felicity of appearing as the ambitious Thane to her Lady Macbeth.

Barry Sullivan deviated from the traditional conception of Macbeth followed by Edmund Kean and Macready. They made Macbeth the instrument of his wife. Their acting of the part led the spectator to believe that Lady Macbeth originated the idea of the murder, and bullied her husband into carrying it out. Barry Sullivan, on the other hand, showed by his gestures, intonations, and expressions that the idea was deep seated in his soul from the moment of his first interview with the Weird Sisters.

A close reading of the text convinced Sullivan that the first suggestion of the murder of Duncan did not come from Lady Macbeth, but that it was intuitively discerned by her; that they understood each other without a word being directly spoken; and that having once harboured the intuition, she sustained his vacillating spirit. This reading of the character of both Macbeth and his wife is well sus-

tained by the fact that directly after his first meeting with the witches, *and long before he has seen his wife*, Macbeth makes use to himself of these remarkable words :—

“ Present fears  
Are less than horrible imaginings :  
My thought, whose murder yet is but fantastical,  
Shakes so my single state of man,” etc.,

clearly showing that the idea had already occurred to him. Immediately after, the vacillation of his character steps in and causes him to exclaim—

“ If chance will have me King,  
Why, chance may crown me,  
Without my stir.”

As to the traditional manner of making Macbeth utter quite innocently the remark, “Duncan comes here to-night,” as a mere piece of news, and for Lady Macbeth, in replying, to transfix him with a prolonged and meaning stare as she slowly ejaculates, “And when goes hence,” Barry Sullivan looked upon this business as nonsense. He contended that when Macbeth says, “Duncan comes here to-night,” he tries to cover up his secret thought by that announcement, and that his wife immediately catches it up and re-echoes it in her reply. That the two understood each other without the necessity of another word.

Another innovation in this performance of *Macbeth*, which certainly appealed to common sense, was the abolition by Sullivan of the visible ghost of Banquo. It was the first time such an idea was introduced on the British stage, and it was favourably received. Many years later Edwin Booth adopted the same procedure on the American stage. Sullivan held, and with good sense, that it was enough that Macbeth alone should see this accompaniment of a guilty and unhappy mind. The ghost of Banquo, it is quite clear from the



text, was never intended to be seen by the guests; why, then, he argued, should it be seen by the spectators?

We need not be told in argument that the dreams of other characters in Shakespeare are visibly represented, hence must *this* ghost appear. It must be remembered that the *dreamers were asleep, and could not tell their thoughts*, but by the personation of their fantasies. From an artistic point of view, certainly, the absence of the visible ghost (very often too visible and earthly looking) enhances the terror of the scene to a reflective audience, and was regarded as a decided improvement on the old methods.

Sullivan was universally commended for rejecting the conventional bulky ghost, with index finger pointing at a badly smeared throat as he emerged from the wings, or was shot up through a trap-door like a pantomime sprite.

He also thought fit to make some changes (or "new readings") in the generally accepted text of the tragedy, which gave greater clearness to the passages so treated. For instance, in the last act, just before the conflict with Macduff which decides his fate, Macbeth says—

"This push  
Will cheer me ever, or disseat me now."

Barry Sullivan restored the antithesis when he read it—

"Will *chair* me ever, or *dis-seat* me now."

Again, in the same soliloquy, the Thane, moralizing on all he has risked and the little he has gained, continues—

"I have lived long enough: my way of life  
Is fall'n into the sear, the yellow leaf":

Sullivan adopted Dr Johnson's emendation—

"My May of life  
Is fall'n into the sear, the yellow leaf"—

and thereby increased the poetic beauty of the figure by

bringing into contrast the swelling life of springtime and autumnal decadence.

Then, the well-known exclamation of Macbeth's—

“ Hang out our banners on the outward walls ;  
The cry is still, ‘ They come.’ ”

Sullivan thought fit to alter to

“ Hang out our banners !—On the  
Outward walls the cry is still, ‘ They come.’ ”

He contended that no monarch would hang banners or flags on the outward walls, instead of on the battlements of his castle, which of course was encircled by walls or fortifications, from which the watch was kept and the movements of the enemy reported to those within the Castle.

These emendations were the topics of the day among playgoers, and they doubtless suggested to many of them new thoughts on Shakespeare's glorious tragedy. The freshness, too, of Sullivan's acting and its originality were most gratifying even to the oldest playgoer, who had grown tired of the stereotyped style of acting.

We next find Sullivan playing a fortnight's engagement in the beginning of September (1851) at the Theatre Royal, Aberdeen, whither he had been invited, after the close of the Liverpool season, by his old friend Mrs Ryder Pollock. He renewed his acquaintance with the Marischal Street audience in the character of Claude Melnotte, a part, it will be remembered, he made almost his own at this northern home of the drama seven years previously. The *Aberdeen Herald* in welcoming him to the Granite City said :—

“ Amongst the many actors of note whose merits the Aberdeen public have been the first to justly appreciate and encourage, we may safely venture to say that there never was one of whom they have greater reason to be proud than Barry Sullivan.”

*The Lady of Lyons* was repeated a few evenings ; also *The Stranger*, *Macbeth*, and *Richelieu*.

From Aberdeen Sullivan crossed to Douglas where he played for one week at the Athol Street theatre, opening on September 22nd in *Richelieu*, and afterwards playing Hamlet, Macbeth, Claude Melnotte, and terminating his engagement on October 1st as Julian St Pierre in *The Wife* and Beverley in *The Gamester*. Two nights later Sullivan gave his services for a complimentary benefit to the manager, James Rogers. This was a gala night in Douglas, all the élite of the little island mustering to witness the performance, which opened with the comedy *His First Champagne*, the characters in it being represented by local amateurs. This was followed by Shakespeare's *Taming of the Shrew* with Sullivan as Petruchio and Mrs James Rogers as Katherine.

The following month Sullivan was re-engaged by Manager Mosley of the Theatre Royal, Huddersfield, where for three weeks he playèd supported by a capable stock company, which included Messrs W. Waldron, Webb, Coelfield, Walter Lacy, T. Robertson, I. Read, MacKay, Jones, Stoddard, Newton, Miss Kirk, Miss Salmon, and Mrs Robertson.

Sullivan had added to his repertoire John Banim's play *Damon and Pythias*, which he produced while at this theatre on December 6th (1851) and gained well merited praise for his portrayal of Damon. For his benefit two nights later he played Hamlet for the first time in this town. He was supported by T. Robertson as Laertes ; T. Webb as Horatio ; J. Stoddard as King Claudius ; H. MacKay as Polonius ; W. Coelfield as the First Grave-digger ; and Walter Lacy as the Ghost ; whilst Ophelia was represented by Miss Kirk, and the Queen by Mrs Robertson. Shakespeare's tragedy was followed by portions of his comedy *The Taming of the Shrew*,



which was put on the bills under the caption of the "farce," *Rule a Wife and have a Wife*.

Owing to a very severe bronchial cold Barry Sullivan was confined to his bed during the month of January 1852. The early days of this month brought him glad news from London. This was an offer of an engagement for ten weeks at the Haymarket Theatre from Benjamin Webster, at a salary of ten pounds a week, and to perform not less than three nights each week. Sullivan gladly accepted the offer, and made strenuous efforts to shake off the ill effects of his cold and prepare for his journey from Manchester to the players' Mecca.

Webster made no stipulation as to the character in which Sullivan was to make his début before a London audience; so it being left to his own choice he intimated to the Haymarket manager that he would play Hamlet. Sullivan had all the energy and enthusiasm of youth, and believed that "to dare" was "to conquer"; and, as subsequent events show, he could have said with truth, *Veni, Vedi, Vici!*

## CHAPTER XIV

Barry Sullivan arrives in London—The “little theatre in the Haymarket”—Date fixed for Sullivan’s first performance—His first bow to a London audience—An unequivocal success—Criticisms on his Hamlet—Plays Angiolo in Vandenhoff’s *A Woman’s Heart*—John Baldwin Buckstone—Sullivan and Mrs Stirling in *Money*—Mrs Stirling’s early career—Death of Manager Murray—Sullivan re-engaged at the Haymarket—Bulwer Lytton’s play *Not So Bad as We Seem*—First performance of *Elovements in High Life*—Buckstone becomes manager of the Haymarket Theatre—His stock company—W. H. Chippendale—Henry Compton again associated with Sullivan—Robert Browning’s play, *Colombe’s Birthday*—Barry Sullivan and Helen Faucit create the leading rôles in it—They play together in the *Lady of Lyons*—Mrs Crowe’s *Cruel Kindness*—Helen Faucit and Sullivan in *Money*—Sullivan plays Master Walter—His last night at the Haymarket—Stirling Coyne’s *Presented at Court*—Sullivan meets Paul Bedford—Paul Bedford and Ned Wright’s Waistcoats.

ARRIVING in London towards the close of January 1852 Barry Sullivan secured a pleasant lodging in Manchester Street, and soon became acquainted with most of the Haymarket company, which at the time consisted of John Baldwin Buckstone, Leigh Murray, Henry Howe, Henry Bedford, James Bland, Henry Corri, Mrs Fitzwilliam, Mrs Stanley, Mrs Henry Vining, Mrs Caulfield, Miss Reynolds, Miss A. Vining, and Miss Louisa Pyne.

After Drury Lane there is not a theatre in London so rich in memories of famous actors as “the little theatre in the Haymarket.” With the exception of the “national theatre” and Her Majesty’s, it is the oldest dramatic house in England. It was originally built in 1720 on the site of an old inn called “The King’s Head,” which was within sight of green fields, farmhouses, and hayricks. Having no patent or licence, the builder, one John Potter, said to have been a carpenter, opened the house with a company of amateur actors who

had been playing at a tavern in St Alban's Street. The same month a French company known as "His Grace the Duke of Montague's French Comedians," took possession of the house. A year later Aaron Hill, the author of several plays, and the first to introduce Handel to England, leased the "little theatre in the Haymarket" (so called to distinguish it from its big brother, "Her Majesty's," opposite), and produced his own play, *Henry V.*, played entirely by amateurs. In 1725 the theatre was in possession of acrobats, tumblers, and the famous rope dancer, Signora Violante, who first trained Peg Woffington for the stage. Colley Cibber, junior, next became manager of it, and was soon succeeded in the management by the dramatist Henry Fielding, who called his players "*The Great Mogul's Company of Comedians.*" Charles Macklin was one of this new company, making his first appearance in *Don Quixote in England*. In March 1736 Fielding produced his satirical comedy, *Pasquin*, at this theatre. It ran for fifty nights. It was the political satire contained in this play that fired the ire of Sir Robert Walpole to such an extent as to cause a terrible retribution, which came a year later, in the shape of the Theatre Licensing Act, an Act of Parliament forbidding any performance, not duly licensed by that *custos morum*, the Lord Chamberlain. The Act was most unpopular, and audiences used to damn new plays simply because they were licensed. Eight years later, Charles Macklin—"the Jew that Shakespeare drew"—opened the theatre with a company composed of his own pupils. Among them was the afterwards renowned comedian, Samuel Foote, who, strange to say, made his first appearance as Othello, in which he was an utter failure, as the future famous comedian was short and very stout, with a round, jovial, fat face. Foote became manager in 1747, and continued in office until 1766, when, through the instrumentality



of the Duke of York, the King granted him authority to build a new theatre and a life license to act from May to September each year. On the strength of this grant he purchased the house, had it pulled down and rebuilt, and on the 14th May of that year opened it as the "Theatre Royal, Haymarket." In December 1776 he disposed of his license and interest to George Colman, the elder. In this year, John Henderson, a celebrated tragedian, made his first appearance here as Hamlet. John Edwin, a noted low comedian, Henry Woodward, another famous mimic of the Charles Mathews school, Jack Bannister, Ned Shuter, and Miss Farren—afterwards Countess of Derby—also appeared at this theatre the same year. In 1789 failing health obliged the elder Colman to relinquish the management to his son. The company at this period included Charles Kemble, John Emery, Robert Elliston, Charles Mathews, the elder, and Liston. Seven years later Charles Young made his London début before an audience at this house as Hamlet. The year previous to this Edmund Kean was engaged here at 30s. a week, to play small parts, among which may be mentioned the Clown in the farce of *Fortune's Frolics*, with the elder Mathews and his wife as Robin Roughhead and Miss Nancy. Colman retired from the management in 1818, when his brother-in-law, Morris, leased the theatre. In 1820 he demolished the old house, and erected at a cost of £20,000, on a site a little to the north of the old theatre, the present building. It was opened on July 4th, 1821 (the day before Barry Sullivan's birth).

Benjamin Webster, who had been a member of the Haymarket company from 1829, succeeded Morris as lessee and manager in June 1837, and under his direction the Haymarket Theatre more than sustained its ancient prestige. Samuel Phelps, Macready, Helen Faucit, Charles

Kean, and Ellen Tree played long and frequent engagements here; while comedy was well represented by Farren, Charles Mathews, Strickland, Buckstone, Tyrone Power, Mrs Glover, Mrs Nesbitt, and Mrs Stirling. Here, as has been already noted, Madame Celeste made her first great mark as an emotional actress.

Webster relied almost wholly on a succession of "star" actors for attracting the public to his theatre, and now as a last and final "star" before he resigned, we find him engaging Barry Sullivan, whose advent at this theatre he announced in advance on the play-bills each evening from the 2nd to the 6th of February 1852.

At last the day dawned on which Sullivan was to make his first appearance at the Haymarket—Saturday, the 7th of February 1852. Owing to the bronchial attack he was confined to his bed during the previous few days, and his throat was in such a bad state that his doctor told him he would not be able to play that night; and advised him to have the performance postponed. But Sullivan would not hear of such a thing; so, as a last resource, leeches were applied to his throat with some good results as far as his voice was concerned, but the drastic remedy left his neck red-raw, neither pleasing to look at nor to endure.

The announcement of his performance caused no little excitement, as news of his popularity in the north of England and in Scotland had been noised among playgoers in London who had also learned, with no little amazement, of his outrivalling Macready in some of his best parts.

The weather in London on that Saturday night was such as to induce mankind to remain within their warm homes rather than wade through snow to a theatre.

Nevertheless a large crowd of regular play-goers and "first nighters" were patiently waiting in a blizzard at the theatre doors long before they were opened to them. Sullivan showed no signs of nervousness, on the contrary, he was full of confidence in his own powers, notwithstanding his severe cold, and quite amazed Leigh Murray (who was Webster's stage manager) with his *sang froid*.

The following is a facsimile of the play-bill of this memorable night:—

## THEATRE ROYAL,

## HAY-MARKET.

Mr BENJAMIN WEBSTER, Sole Lessee and Manager.

*This Evening, Saturday, Feb. 7th, 1852,*

Will be presented Shakespeare's Tragedy of

## H A M L E T.

Claudius (King of Denmark), . . .	Mr Rogers.
Hamlet (Son to the former and nephew to the present King), (Of the Theatres Royal, Liver- pool and Manchester—his first appearance in London),	Mr BARRY SULLIVAN.
Polonius (Lord Chamberlain), . . .	Mr Lambert.
Horatio (Friend to Hamlet), . . .	Mr Howe.
Osrick (A Courtier), . . .	Mr Leigh Murray.
Laertes (Son to Polonius), . . .	Mr Parselle.
Rosencrantz } (Courtiers), . . .	{ Mr Caulfield.
Guildestern } . . .	{ Mr Braid.
Marcellus (An Officer), . . .	Mr Hastings.
Bernardo (An Officer), . . .	Mr Edwards.
Francisco (A Soldier), . . .	Mr Ellis.
Priest, . . .	Mr Woolgar.
Ghost of Hamlet's Father, . . .	Mr Stuart.
First Grave-digger, . . .	Mr Henry Bedford.
Second Grave-digger, . . .	Mr Clark.
First Actor, . . .	Mr James Bland.



Second Actor,	.	.	.	Mr Coe.
Gertrude (Queen of Denmark and	.	.	.	
Mother of Hamlet),	.	.	.	Mrs Henry Vining
				(her first appearance).
Ophelia (Daughter of Polonius),	.	.	.	Miss Reynolds.
Actress,	.	.	.	Mrs Stanley.

To conclude with (7th time) a new and original Farce by J. Stirling Coyne, called

#### A DUEL IN THE DARK.

Mr Gregory Greenfinch,	.	.	.	Mr Buckstone.
Waiter,	.	.	.	Mr Edwards.
Mrs Greenfinch,	.	.	.	Mrs Fitzwilliam.
Betsy,	.	.	.	Mrs Caulfield.

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Stage Manager, . . . Mr LEIGH MURRAY.

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*Orchestra Stalls* (which may be retained the whole of the Evening), 5s. each.

*First Price*—Boxes, 5s. ; Pit, 3s. ; Amphitheatre, 2s. ; Gallery, 1s.

*Second Price*—Boxes, 3s. ; Pit, 2s. ; Amphitheatre, 1s. ; Gallery, 6d.

*Private Boxes*—Two Guineas, and One Guinea and a half each.

The doors to be opened at half-past six, and the performance to commence at seven o'clock.

#### VIVAT REGINA.

The theatre was crowded, and as Barry Sullivan entered on the stage in the second scene, slow paced, his air full of grief, his countenance expressive of sorrow and deep meaning, the impression he made was all that he could desire. The audience appeared fascinated, and greeted his entry with applause which was most cordial. One and all felt a new interpretation of the character, and followed his every word and gesture with wrapt attention. His face, the brilliancy of his eyes, his graceful figure, and the resonant tones of his voice impressed all. The whole performance was, as usual, full of beauty, originality and poetry, which his audience recognised and applauded warmly. Again and again during the play he was greeted

with ringing cheers, and for some moments after the fall of the curtain the entire house was in a state of wild enthusiasm; and when Leigh Murray came to the front and announced (as was then the custom of the stage manager) the tragedy for repetition on the following Tuesday and Thursday there was unbounded enthusiasm. The success was solid, substantial. There was no array of hired *claqueurs*, no managerial influence to forestall or misrepresent unbiassed judgment. Behind the scenes quite a levee was waiting to congratulate him. Quite a number of the literati used to congregate in the Green Room in those days. Amongst those most eager to grasp Sullivan's hand and applaud him were Charles Dickens, Douglas Jerrold, John Oxenford (of the *Times*), John Forster, Benjamin Webster, John Vandenhoff, Henry Bedford, and Leigh Murray. As Manager Webster came forward and cordially shook his young *débutant* by the hands, Sullivan quietly remarked: "At all events, Mr Webster, my success is the spontaneous expression of those who are unknown to me," handing the manager at the same time, in the presence of all assembled, a handful of the manager's written "orders" for admission to the theatre, which had been sent to Sullivan a few days previously for distribution among his friends, not one of which had been used. What better illustration of his extraordinary powers of self-reliance could there be than this when the temptation to do the contrary was so strong; all he solicited was, as the homely proverb has it, a "fair stage and no favour," knowing that his own powers would do the rest. Sullivan then showed all present the condition of his throat; no one till then had any idea but that he was in perfect health, and the expressions of congratulations were now coupled with sympathy and wonder at the courage and determination that alone carried him through the trying ordeal.

The audience in the Haymarket that night was one to which the least emotional of Londoners might point with pride. Not that it was in any unusual degree fashionable—these attributes would not have increased its worthiness for the occasion—but it represented the best intelligence of the community, artistic and literary, all of whom were most thoughtfully and sensitively appreciative of the conditions under which they had come together.

The press criticisms on his Hamlet were one and all laudatory and corroborated the opinion of the audience.

The *Times*, after remarking that Barry Sullivan was a young tragedian who had acquired considerable celebrity in the provinces, said: "The first act was enough to convince the audience that they had before them an artist of clear intelligence, who had made a thorough study of his arduous part. Every line was delivered with the utmost care, and with its appropriate gesture, and they were invariably graceful and full of purpose. All was neat, intelligent, and finished. During the remainder of the play he justified the impression he had made by the first act. There was still the accomplished elocutionist, giving every passage its value with logical precision, and with the notion of correctness ever uppermost in his mind. Not a trace of carelessness or timidity was to be found throughout his performance. He had carefully made up his mind what to do, and went through his task with conscientious correctness. His taste is unexceptionable; rant, or any expression that disturbs the natural quality of the voice, is abhorrent to his idea. He was loudly called for at the conclusion of the tragedy, and the announcement that he would repeat the character was received with general applause."

The *Morning Chronicle*, one of the most critical journals of the day, also introduced him to its readers as an actor of



high reputation in Manchester and Liverpool, whose selection of such a part as Hamlet for a début on the London boards was at least an evidence of his self-reliance. "Hamlet," it said, "is a character of all others the most calculated to establish or sink an actor. In the whole circle of the drama there is scarcely any part more arduous than that of the young prince of Denmark; but, undismayed by its difficulties, Mr Sullivan, on the principle of *aut Cæsar aut nullus*, selected this character as the one to take the town, and he certainly made a most favourable impression on all who witnessed his performance; he evinced talents that will render him a most valuable acquisition to the Metropolitan boards. In figure he is above the middle stature, has an intellectual, if not a handsome, countenance, with a quick, bright eye, capable of varied expression. He is no copyist—no imitator—but with a laudable ambition stands out original. He takes his own view of the character of Hamlet, and, we must do him the justice to say, he has a strong and classical conception of the part; every look, every tone, every gesture, appeared to be the offspring of intense study, sound judgment, and correct taste. In the melancholy, contemplative, and philosophic phases of the character he was all that could be desired. He gave all the soliloquies in a style of clear and good enunciation, and in the colloquial scenes was gracefully playful and effective. His Hamlet is a picture of great merit, one of the most striking features being the distinctiveness with which he brought out the playfulness of Hamlet's character—a quality which is rarely shown with sufficient spirit upon the stage. His mode of speaking the fine philosophical soliloquy, 'To be, or not to be,' possessed somewhat of novelty. He delivered the commencement of it, which searches into the mysteries of a future state, in a deep, pensive, and awful tone. His utterance became more

rapid in the middle of it, where there is less of thoughtfulness in the text; and his voice finally became subdued into broken accents, happily indicative of the previous perplexities of thought by which the mind of Hamlet is convulsed. One of the best portions of the performance was the play scene. Here he gave a very good effect to the working up of the interest by his great display of feeling and anxiety. He did not writhe along the carpet and storm at the King, but quietly watched the effect of the play on Claudius, till, worked up to a state of frenzy, he exclaims, 'We shall see anon how the murderer gets the love of Gonzago's wife,' with a corresponding tone and action which at once arrests the King, as if a basilisk had looked him dead, and he rushes out in confusion. The whole of the last act, too, was admirably acted: his fencing and the manner in which he killed the King were most able, and showed a complete acquaintance with the resources of his art. The curtain fell amid loud applause, and a very enthusiastic and unanimous call."

The *Sunday Times*, in a long notice, also remarked on the great effect produced by his acting in the play scene, where, as it said, "His exultation at the success of his stratagem in 'touching the conscience of the King' was as intense and vigorous as could be desired." "He impressed us with the conviction," said the same critic, "that he is an actor of remarkable intelligence, great feeling, and unquestionable taste and judgment. His performance was never deficient in feeling or correct conception. In his opening speech, 'Seems, Madam! Nay, it is; I know not seems,' Mr Sullivan struck the key-note of that deep sorrow which vibrates throughout his performance. It is the youth, whose bright morning has been clouded by his destiny, that we see in Mr Sullivan's portrait. In the tender, the mournful, the

philosophic and contemplative phases of the character, nothing could possibly be better than his acting."

Agreeing in the main with the opinion expressed by John Oxenford in the *Times*, the critic of the *Morning Post* congratulated Manager Webster "on having made so important an addition to the London stage in the person of Barry Sullivan, who," he said, "possesses a gentlemanly deportment and an agreeable voice, and treads the stage with the ease of an experienced actor. There was a predominating excellence in his readings; his dramatic picture was, for the most part, truthful. He never offended our judgment by extravagance, or meretricious attempts at point making. He can, moreover, claim the merit of being original. He contrived to enact a most arduous part without imitating any of his predecessors, and we are grateful in being able to record the début of a tragedian who does not afflict us with stale Macreadyisms, or ape the peculiarities of the elder Kean. He appeared to much advantage in the latter portion of the tragedy, his performance throughout the third act being especially entitled to eulogy."

The *Era* of February 14th, in chronicling the fact that a very full house assembled on the previous Saturday to give an opinion on Sullivan's merits as a Shakespearian actor, said: "It was hardly possible to judge him completely upon the occasion of a first appearance before a London audience, which is a trying ordeal to the nerves, as well as to the abilities of an actor, particularly one of too much real merit to be lost in his own conceit. Nevertheless, we feel bound to say that Barry Sullivan was *unquestionably successful*, and had evidently spared neither study nor professional labour to prepare himself for the part. He may be termed a finished artist; his action is remarkable for its ease and grace, he uses his hands with a peculiarly happy effect, his features are



good, and his acting from first to last was most impressive. There was an entire absence of stage trickery or conventionalism, as though he disdained to imitate. His fencing and his last scenes were equal to anything we have ever witnessed. In these, his positions, his use of the foil, and general conduct were rapturously applauded."

The tone of the *Athenæum* was equally laudatory with that of the *Morning Post*. It said: "That he has mind, and can act well; that he possesses originality of conception and beauty of movement; that he has studied hard and practised long—all this is evident, and he was rewarded with marked success. His interview with the Ghost was, in its expression of reverence, grace, and significance, very fine; and his interview with his mother in the 'closet scene,' we never remember anything more pathetic, as well as picturesque. In a word, Mr Sullivan acts with great care and pains, and his vigilance is in continual exercise to seize every opportunity of making gesture supply the place of noise and clap-trap."

The *Morning Advertiser* said: "It has been our lot to see an infinite variety of representations of Hamlet. We remember the most esteemed of the last generation of actors; Mr Barry Sullivan's version is one in which the melancholy phase of the character is most apparent. He is ever steeped in profound and brooding melancholy. This is poetical, and a right reading of the author, and shows sound judgment in the new actor. That young Hamlet was *par excellence* a gentleman Mr Sullivan took especial care should everywhere appear, and, in so doing, avoided the rant and mouthing so odious in many personations. His courtesy, his kindness, his silent sorrow, were evenly presented, and in the colloquial portions he was agreeable and true. Mr Sullivan appears to be free from stage mannerisms, and should he keep his position on the London boards, we may hope that the Kean and

Macready echoes will be found at last to have died away. He is certainly a sensible and intelligent gentleman, and reads his author like one who loves and studies him deeply. He never violates taste. His voice is sweet, his brow is good, and his eyes are expressive. His person is slim and youthful, his gait and gesture are easy ; he is perfectly acquainted with the stage, and not without the grace which attends a full command of the actor's art."

The notice in the *Morning Herald* ran thus : "The quality of this new and latest personation of the Danish Prince may be judged from these generalities. It was sensible, scholar-like, discriminative, methodical, accurate, and clever. He read the part quite as well as any within our experience. His face is capable of great expression, his voice sweet and musical ; he is symmetrically formed, while his deportment denotes all the maturities of professional experience. The audience applauded him with great zeal throughout, and at the close he was enthusiastically called before the curtain. We cannot but feel that the encouragement bestowed by the spectators was fairly and honourably won."

The *Literary Journal* remarked that the Haymarket Theatre claimed the lion's share of notice in their columns that week. "If we may judge by the enthusiasm," it said, "with which Mr Barry Sullivan was greeted on his appearance before the curtain at the close of the tragedy, he was perfectly successful. The character (Hamlet) was worked out with consummate ability. The fury with which he burst through the guards and killed the King was as strikingly and powerfully rendered as anything we have ever witnessed on the London stage ; and throughout the whole play there was an evenness, a dignity and care which was highly commendable."

The *Theatrical Journal* said : "He is the most promising

tragedian we have ever seen, and has a higher sense of the poetic than any actor we could name."

The *Dispatch*, in contrasting Sullivan's style of acting with the great actors of the past, remarked that "The public enjoyed the clever personations of our old artists, but they were disfigured by mannerisms. From this objection Mr Sullivan is free. There are no traces of his style being formed on any living model."

Such a unanimity of opinion on the rendition of a character which has no counterpart in the natural world, much less in dramatic literature, was certainly most flattering, and sufficient to turn the head of an older man. Barry Sullivan's whole soul, remarked an eye-witness, was in the character; for the time he *was* Hamlet, and his acting showed Hamlet to have been a man with all the feelings and passions inherent to the human race. In the third act, when his father's ghost appears, he was deeply pathetic and true to nature; his countenance became deadly pale, and his whole frame quivered with emotion. So strongly was this scene impressed on many of the audience, that the blood seemed to shudder in their veins, and they appeared to partake of his astonishment and horror. So, too, when upbraiding himself for having left unrevenged the unnatural murder of his father, he was sadly real in his lamentations.

All present were agreed that it was a masterpiece of acting. By many years of deep study he had made the character almost his own—not equalled or surpassed by any contemporary actor—and his undisputed success on this memorable night at the Haymarket was but the reward of his labours.

At each succeeding performance of *Hamlet* the theatre became more and more crowded, and it was generally conceded that Sullivan's power seemed likewise to increase. Each time his originality, study, and ability were more



perceptible. The sorrow and reverence mingling in his voice when addressing the Ghost were full of poetry and power. His scene with Ophelia was full of passion and pathos, and produced a fine effect ; so likewise did his acting in the closet scene with his mother. Here, as one of the critics had remarked, "agony, occasioned by the dreadful secret with which he was charged, was nicely discriminated, with sorrowing affection for his mother." The Queen Gertrude on this occasion, Mrs Henry Vining, was highly commended by the press ; as was also the Ophelia of Miss Reynolds, a young actress endowed with a beautiful and expressive face, a clear and melodious voice, and a well-formed and graceful figure. In both of these ladies Sullivan found valuable support, as also in the Ghost of Mr Stuart—a very capable actor who played "seconds" to Gustavus Brooke in 1847—during the Irish tragedian's provincial tours ; and in London at the Olympic Theatre.

On the intervening evenings of Sullivan's first week at the Haymarket, when *Hamlet* was not performed the boards were occupied by a new comic opera entitled *Aminta, the Coquette*, with Miss Pyne in the title part, followed by John Buckstone and Mrs Fitzwilliam in a new farce called *A Duel in the Dark*, concluding each evening with *Princess Radiant*, "a fairy extravaganza," in which Henry Bedford, Buckstone, and Mrs Fitzwilliam appeared.

On the nights that Sullivan played *Hamlet* the Haymarket treasury received double the ordinary receipts, notwithstanding the attraction held forth at the Princess' Theatre close by, where Charles Kean had just produced *King John* on a scale of scenic magnificence never before surpassed, either by Macready or Phelps, and with a profusion of accessories unexampled on any stage.

During this week a new five-act drama by Miss Vanden-

hoff, entitled *A Woman's Heart*, was being rehearsed daily at the Haymarket, and Manager Webster, being anxious that Barry Sullivan should appear in a new part at an early date, announced Miss Vandenhoff's play for first production on Saturday, February 14th (1852).

The story of the drama was founded on an episode in the life of Titian. The hero, Angiolo, was an artist, and the heroine, Isolina, a blind girl, his early companion and model. The artist is employed by the Prince to paint the portrait of Isolina, now recognised as the daughter of the Marquis Albrizzi, and lately restored to sight. Angiolo is struck by her resemblance to his early sightless love, and she is strongly moved by a secret influence in his presence. But silence having been imposed on both as a condition of the sitting, no means of recognition are afforded to either.

These were the striking points in the play, which in other respects was of a commonplace character.

Angiolo excites the jealousy of a Count Zellamino, who engages a student of Angiolo's to imitate his style in a seditious picture, which he causes to be publicly exhibited. This leads to Angiolo's imprisonment, and in his prison he is visited by a lady (the Lady Giulia), and afterwards by Count Zellamino. The latter's treachery is soon detected, whereupon his own detention ensues, and Angiolo is set at liberty. Meanwhile the Prince has become a suitor for Isolina's hand, and her aristocratic father lectures her on the duty of sacrificing her "woman's heart" to the claims of her rank. Isolina finally prevails; pardons Angiolo's inconstancy and becomes his wife, with the consent of both the Marquis and the Prince.

Miss Vandenhoff, who took the part of Isolina, was a daughter of John Vandenhoff, who appeared in the cast on the first night as the Marquis Albrizzi.

The part of the hero, Angiolo, was intrusted to Barry Sullivan who, according to the *Morning Post*, "confirmed the favourable impression he had already made in the more arduous character of Hamlet."

The cast of *A Woman's Heart* was as follows :—

Angiolo,	.	.	.	.	Mr Barry Sullivan.
Marquis Albrizzi,	.	.	.	.	Mr Vandenhoff.
The Prince,	.	.	.	.	Mr Howe.
Count Zellamino,	.	.	.	.	Mr Stuart.
Count Zerbino,	.	.	.	.	Mr Parselle.
Lorenzo,	.	.	.	.	Mr Woolgar.
The Father of Angiolo,	.	.	.	.	Mr Rogers.
The Lady Giulia,	.	.	.	.	Miss E. A. Vining.
Isolina,	.	.	.	.	Miss Vandenhoff.
Metella,	.	.	.	.	Miss Edgar.

John Forster, the biographer of Dickens, noticing the new play in the *Examiner* said :—

"The acting of Mr Barry Sullivan was manly, graceful and intelligent ; a performance which could not elsewhere have been equalled for taste and unaffectedness. He has only to be patient and modest, and he will establish a better position on the London stage than has been attained by any one since the great actors passed away. He is by far the most important acquisition made to it for many years."

The play, which proved a success, artistically and financially, was kept in the bills as the *pièce de résistance* until March 23rd ; it was followed each evening by a farce or comedy, the most popular being Morris Barnett's *Serious Family*, in which Benjamin Webster as Charles Torrens, and J. B. Buckstone as Aminadab Sleek, repeated their former successes as the originals of these characters.

John Baldwin Buckstone may be said to have played all the principal "low comedy" parts of the English Drama presented on the English stage from the year of his first



appearance in London at the Surrey Theatre in 1824, until his retirement fifty years later. He was born at Hoxton, near London, in September 1802, and was originally intended by his parents for the medical profession. This, like many other good intentions, was frustrated by young "Buckey's" (as he was familiarly called) intense love of acting; he quitted the paternal roof, joined a strolling company wandering from village to village, town to town, playing many parts in tragedy, comedy and pantomime.

His name will always be associated with the most amusing characters in the higher range of old English comedy, such, for example, as Grumio, Speed, Touchstone, Sir Andrew Aguecheek (which he often played to the Viola and Olivia of the sisters Cushman), Zekiel Homespun, Tony Lumpkin, and Bob Acres. Buckstone devoted much time to writing and adapting pieces for the Adelphi and Haymarket stage. A long list of his comedies, dramas and farces—the latter bearing the droll impress of "the Broad Buckstonian stamp"—attained considerable popularity in their day, and one or two of his serious plays, such as *The Green Bushes* and *The Flowers of the Forest*, still remain as examples of popular melodrama.

To further test the capabilities of his new leading man, and to prove to his friends the correctness of his own good judgment in engaging Barry Sullivan, Webster revived Lytton's comedy, *Money* (a play historically associated with this theatre), on March 24th, and placed the part of Alfred Evelyn (Macready's creation) in the hands of Sullivan. He could not have been better supported than he was on this occasion. Benjamin Webster took his original part of Graves; the inimitable Buckstone was Stout; that charming singer and actress Mrs Fitzwilliam (*née* Miss Fanny Copeland, whose brother, William Copeland of the Liverpool Amphi-

theatre, was now manager of the Strand Theatre, *vice* William Farren, the elder, who held the sceptre here for three years previously), was Lady Franklin; and the piquant Mrs Stirling—the legitimate successor of Mrs Glover—was Clara Douglas, a part she had played on several occasions to Macready's Evelyn during Miss Helen Faucit's absence from the Haymarket.

The cast of *Money* on the night of Sullivan's London début as Evelyn (March 24th) was as follows:—

Alfred Evelyn,	.	.	.	Mr Barry Sullivan.
Sir John Vesey,	.	.	.	Mr Parselle.
Sir Frederick Blount,	.	.	.	Mr Leigh Murray.
Henry Graves,	.	.	.	Mr B. Webster.
Mr Benjamin Stout,	.	.	.	Mr J. B. Buckstone.
Captain Dudley Smooth,	.	.	.	Mr H. Howe.
Sharp (the lawyer),	.	.	.	Mr Bland.
Lady Franklin,	.	.	.	Mrs Fitzwilliam.
Georgina,	.	.	.	Mrs Buckingham.
Clara Douglas,	.	.	.	Mrs Stirling.

*The Times* complimented Sullivan on his success in comedy, saying that he "increased his reputation by his performance of Evelyn." "Of all the actors," it said, "who have come out within the past few years, this gentleman is decidedly the most valuable acquisition to our stage. He always satisfies even in the highest walks of his profession, and his merit is more and more revealed with each new character."

The *Examiner* remarked that Lytton's favourite comedy had been revived with the best cast which the London stage could afford, and that "Barry Sullivan as Evelyn more than realised the promise he gave on his first appearance, as a graceful, unobtrusive, and intelligent actor, capable of real feeling and unaffected in his expression of it."

Miss Vandenhoff's new play remained in the bills from

the 26th of March until April 19th, on which date *Money* took its place until the last week of the same month, when Sullivan's engagement expired.

The *Athenæum* (24th April), writing of the successful revival of Lytton's comedy, said: "The chief feature of novelty in the cast was the performance of Evelyn by Mr Barry Sullivan. This is a part exactly suited to the neat and elegant style of the performer. Delicate shades of feeling were nicely indicated, and altogether the effect was eminently pleasing."

Mrs Stirling's style of acting was essentially of the French school, elegant and piquant. Her skilful by-play filled up many a scene with much effect. Before her marriage with Edward Stirling, the author-actor and stage manager of Drury Lane, she was known on the stage as Miss "Fanny Clifton," her own name being Fanny Hehl. She was born in London in July 1816, her father being Captain Hehl, one of the military secretaries at the War Office. It was his extravagances that sent his clever daughter on the stage in order to earn her living on her return from a convent school in France. She commenced her dramatic career in 1825 at the Coburg Theatre, London, playing chambermaids in low comedy. Afterwards she played at the Grub Street, or City Theatre; and when the Pavilion Theatre was opened in 1829, Miss "Fanny Clifton" (her *nom de théâtre*) was engaged, and it was at this resort of the Whitechapel Jews that she made the first step towards the brilliant career that awaited her at a more fashionable end of London. She played here a great variety of parts in tragedy, comedy, and strong melodrama, for which this house was famous. While playing here in 1830 she married Edward Stirling, a young actor of three and twenty. Six years later, at the London Adelphi, Mrs Stirling became a member of Yates'



stock company, which included Mrs Keeley, Mrs Fitzwilliam, T. P. Cooke and Buckstone.

At the close of the season here she was engaged at the St James' Theatre, and later on at Drury Lane, where she sustained, with fair success, the part of Beatrice in *Much Ado About Nothing*. In 1840 she appeared at the Haymarket, playing both Clara Douglas and Lady Franklin. In 1845 she joined the company at the Princess' Theatre in Oxford Street, and appeared there in conjunction with Macready, Wallack, Mathews, Compton and Mrs Ternan. She also acted at this theatre with Miss Cushman. She played Cordelia to Macready's Lear in the following October, as well as creating the part of Madeline Weir in *The King of the Commons* to Macready's King James.

To the Lyceum Theatre in 1847 Mrs Stirling attached herself under Madame Vestris. In 1848 Mrs Stirling joined the stock company at the Olympic Theatre, making her début there on September 4th as Laura Leeson in the first production of *Time Tries All*. When this theatre was burnt in March of the following year, she joined William Farren's company at the Strand Theatre. When Sir (then Mr) Theodore Martin's version of *King René's Daughter* was produced at this theatre in September of the same year, Mrs Stirling took the part of the heroine, and the following month Olivia in Tom Taylor's version of *The Vicar of Wakefield*. From the Wych Street theatre Mrs Stirling returned to the Haymarket in March 1852, when, as has been shown, she supported Barry Sullivan as Clara Douglas in the revival of *Money*.

Sullivan's first engagement at the Haymarket being now finished, he took advantage of a much-needed rest and returned to Manchester, where his family resided. His health was far from robust, and it needed the most careful

nursing to combat with the bronchial affection from which he was suffering since his advent in London. While here he received a great shock on learning of the sudden death of his dear friend Manager Murray of Edinburgh, who was stricken with paralysis on the 5th of May. Sullivan had a grateful remembrance of his old "chief," and always spoke of him with affectionate regard.

In response to a general desire, another revival of *Money* was announced to follow the summer season of English Opera at the Haymarket. Accordingly Webster sought out Sullivan, who had now recovered from his illness, and re-engaged him to play Evelyn on alternate nights from the 4th to the 29th of October, at an increased salary of twenty pounds a week. At the end of this brief engagement negotiations were entered into between Manager Webster and Barry Sullivan, whereby it was arranged that a six months' engagement would be given him on the re-opening of the Haymarket Theatre in February following, when he was to place himself at the head of the stock company. By the new contract it was settled that he was to receive eight pounds a night (playing not less than three nights weekly), or forty pounds a week if called on to play each evening.

On the 2nd of February 1853, Sullivan entered on this new engagement by appearing as Alfred Evelyn, a character he infused new life into, and which captivated all by the ease and grace with which it was presented. Ten nights later Lytton Bulwer's comedy, *Not so Bad as we Seem ; or, Many Sides to a Character*, was performed here for the first time on the regular stage, Sullivan taking the part of Hardman, supported by Henry Howe as the poet Fallen ; Stuart, as the Duke of Middlesex ; Leigh Murray, as Lord Wilmot ; Ben Webster, as Sir Geoffrey Thornsides ;

and Robert Keeley and Buckstone as the "two men from the city," Messrs Softhead and Goodenough Easy. This play was originally written for the benefit of the "Guild of Literature and Art," which was to found a provident fund for literary men and artists, and to start which a series of dramatic performances by amateurs was first proposed by Charles Dickens, who also suggested the title of the play to Lytton Bulwer. The first amateur performance took place in May 1851 at Devonshire House, before the Queen and Prince Consort. Charles Dickens on that occasion taking the part of Lord Wilmot, the man of fashion; Mark Lemon that of Thornside; and John Forster was the rising member of parliament, Mr Hardman, the character now represented by Barry Sullivan.

Of this performance the *Daily News* said: "The burden of the last act rested mainly on Barry Sullivan, and in it he came out with energy and fire, excited and sustained the interest of the audience all through, and obtained a succession of well-merited plaudits."

The comedy was kept in the bills until March 5th, when it gave place to another revival of *Money* (with Sullivan again as Evelyn), which in its turn, on April 7th, was succeeded by the first performance of Robert Sullivan's comedy, *Elopement in High Life*. In it our hero "created" the part of Travers. It may be of interest to give the cast of characters on this occasion. They were—

Travers (an adventurer engaged to Sybilla),	Barry Sullivan.
Lord Betterton, . . . . .	W. H. Chippendale.
Charles Perfect (Lord Betterton's son), . . . . .	William Farren.
Jemmy Tulip, . . . . .	J. B. Buckstone.
Captain Gawk, . . . . .	Henry Compton.
Tom Singleheart, . . . . .	Henry Howe.
Lady Betterton, . . . . .	Mrs Fitzwilliam.
Sybilla (daughter of Lord and Lady Betterton),	Mrs Buckingham.
The Widow Lovelock, . . . . .	Miss Reynolds.
Catherine (Lady Betterton's daughter), . . . . .	Miss L. Howard.



On Easter Monday 1853 (March 28th), John Baldwin Buckstone entered upon the lesseeship and management of the Haymarket, Webster having retired on his taking over the management of the Adelphi early in the month.

Buckstone, on the opening night, expressed his intention of confining the performances in future as much as possible to comedy and farce, which, as is well known, constituted its prominent characteristics in previous years. For this purpose, while retaining Barry Sullivan as principal, and some others who held contracts of engagement, he gathered together an excellent company, the strength of which could not be excelled in London at the time. The enumeration of their names will prove this. Barry Sullivan, Henry Compton, William Henry Chippendale (just returned from the Old Park Theatre, New York, where he had been engaged for seventeen years), Henry Corri, Henry Howe, William Farren, jun., Tilbury, Rogers, Payne, Miss Reynolds, Miss Howard, Mrs Buckingham, Mrs Poynter, Mrs Stanley, Miss A. Vernon, Miss E. Romer, Miss A. Vining, Miss Laidlaw, Mrs Caulfield, Miss Bromley, Miss Grace Leslie, Miss Katharine Bell, Miss A. Woulds, Miss E. Woulds, and Miss Chaplin.

Chippendale was inimitable in such parts as Sir Anthony Absolute, Sir Harcourt Courtly, Lord Duberly, and Hardcastle. He was one of the few remaining actors who could realise the characters of old comedy. His representations of old men had that courtliness without which such characters are apt to grow unpleasant. He was born in London in 1801, and was educated at the High School of Edinburgh. His father (who was an actor at the Haymarket) apprenticed him to Ballantyne, the Scotch printer, and here young Chippendale read the first proof sheets of *Waverley* as it was passing through the press.

In 1819 he relinquished the printing office for the stage and joined Alexander's company at Glasgow. With this manager he remained for several years, touring all the Scotch and English towns of his "circuit." He was principal comedian at the Edinburgh, Bristol, and Bath theatres during the years 1827-1833, playing with Edmund Kean, Macready, Mathews, Kitty Stephens, and a host of other celebrities. In 1836 he went to America and was engaged by Stephen Price of the Park Theatre, New York, and, as already mentioned, remained there for seventeen years.

On his return to London Chippendale was engaged continuously at the Haymarket for twenty years. He bade farewell to the stage on 24th February 1879 at the Lyceum Theatre, as Polonius to Henry Irving's Hamlet. It may be interesting to note here that Chippendale, in the course of his long career, had, in the character of Polonius, supported Edmund Kean, Charles Kemble, Charles Young, Macready, John Vandenhoff, Charles Kean, Edwin Forrest, Edwin Booth, and Barry Sullivan.

Henry Compton remained with the new lessee, Buckstone, for eighteen years. An idea of how popular this first of comedians was all over the kingdom may be formed when it is stated that when in 1877, from the pressure of calamitous illness, he appealed to the public for a benefit, the amount realised exceeded £5000. The Shakespearean clown died with Compton. Such a Touchstone and such a clown in *Twelfth Night* is not now to be found on our stage. They had the true Shakespearean flavour—dry, quaint, antique. His performances in modern comedy and farce were equally admirable.

Compton was delighted to renew acquaintance with Sullivan, whose thoughtful face and earnest manner made

such an impression on him twelve years previously when they first met at the Cork theatre. What changes those years had brought about!

*Elovements in High Life* remained in the Haymarket bill until 25th April, when Manager Buckstone, true to his promise, provided another new play, this time Robert Browning's poetic drama *Colombe's Birthday*, for which the first of living actresses, Helen Faucit, was specially engaged for the rôle of Colombe of Ravenstein, while to Barry Sullivan was allotted the principal male character, Valence the Advocate. This play met with instantaneous success, and remained in the bills until the end of the month. The characters were distributed as follows:—

Valence, . . . .	Mr BARRY SULLIVAN.
Prince Berthold, . . . .	Mr Henry Howe.
Melchior, . . . .	Mr Rogers.
Guibert, . . . .	Mr William Farren.
Gaucelune, . . . .	Mr Henry Corri.
Manfroy, . . . .	Mr Braid.
Clugny, . . . .	Mr Tilbury.
Adolf, . . . .	Mr Vincent.
Colombe, . . . .	Miss Helen Faucit.
Sabyne, . . . .	Miss A. Vining.

"Never did Helen Faucit look or act better than on the present occasion," remarked the *Morning Post* of the day following the first performance of Browning's drama. Sullivan, too, won universal commendation for his portrayal of the trying part of Valence, especially in the scene where he carried an offer of marriage to Colombe from Prince Berthold, although loving her with the deepest passion himself.

Since Sullivan had last played with Helen Faucit at Edinburgh, she had toured the provinces with G. V. Brooke. After an engagement at the Olympic she appeared at Drury Lane in January 1852 as Juliet, performing in a style



superior to all her former efforts. She was now reckoned by the first critics of the day as the Rachel of the English stage. In 1851 she had married Theodore Martin (then a Scotch Parliamentary Solicitor), who was in 1880 knighted for his services in connection with the *Life* of the Prince Consort, on which occasion "Lady" Martin was presented at Court.

At the request of Helen Faucit, *The Lady of Lyons* was put in the Haymarket bills for Wednesday, May 4th, 1853. Report had carried to her that Sullivan was an ideal Claude Melnotte. She was not disappointed. His conception of the character, she said, could not be better: no bravado characterised his impassioned scenes, but a quiet, determined portrayal of a man who means what he says, and does what he means. So pleased was Miss Faucit that she personally complimented Sullivan, and told him of all the Melnottes she had played with, from the first night when Macready "created" the part, none had ever portrayed the heart-broken lover in such a delicate yet intense manner as he had, and it revealed to her a true artist.

No better Pauline Deschappelles was ever seen upon the English stage than Helen Faucit's, and the audience on this occasion, dazzled by her loveliness and grace, and moved by her tenderness and force, burst into a wild tumult of applause.

The following was the cast:—

Claude Melnotte, . . . .	Mr Barry Sullivan.
Beauseant, . . . .	Mr H. Howe.
Glavis, . . . .	Mr H. Corri.
Colonel Damas, . . . .	Mr W. H. Chippendale.
Mons. Deschappelles, . . .	Mr Rogers.
Madame Deschappelles, . .	Mrs Stanley,
Widow Melnotte, . . . .	Mrs Poynter.
Janet, . . . .	Miss E. Woulds.
Marian, . . . .	Miss A. Woulds.
Pauline Deschappelles, . .	Miss Helen Faucit.

*The Lady of Lyons* was repeated on the 9th and the 13th of the month, and, according to the *Times* report, crowds were turned from the doors on each occasion. On the other evenings *Colombe's Birthday* and *Elovements in High Life* were played, with the same cast as on the first occasions. The latter proving the more popular, it was kept in the bills until Monday, June 6th, on which date a five-act play by Mrs Crowe, entitled *The Cruel Kindness*, was performed for the first time. In it Barry Sullivan played the part of Guilio, supported by Henry Howe as Manfred, Duke of Urbino; William Farren as Carlo; Rogers as Lorenzo; Corri as Hans Wurz; Buckstone as Paulo; Braid and Clark as Fabiano and Ugo; while Florentia was personated by Miss Reynolds; Gretchen by Mrs Fitzwilliam; Viola by Mrs Buckingham; Lisa by Miss E. Chaplin; and Brigida and Lucia by the Misses Romer and Archer.

On June 27th, Mrs Crowe's play gave place to another revival of *Money*, with Helen Faucit in her original part of Clara Douglas, supported by Barry Sullivan as Alfred Evelyn. This was repeated on July 4th, 7th, and 11th, as was also *Cruel Kindness* and *Elovements* on the intervening dates, except on Tuesday, July 5th—Sullivan's thirty-second birthday—when Sheridan Knowles' *Hunchback* was performed with the following good cast for the first time this season:—

Master Walter,	.	.	.	Mr Barry Sullivan.
Sir Thomas Clifford,	.	.	.	Mr Henry Howe.
Modus,	.	.	.	Mr William Farren.
Lord Tinsel,	.	.	.	Mr Henry Corri.
Master Heartwell,	.	.	.	Mr Rogers.
Fathom,	.	.	.	Mr Henry Compton.
Holdwell,	.	.	.	Mr Wettin.
Master Wilford,	.	.	.	Mr Vincent.
Gaylove,	.	.	.	Mr Braid.
Julia,	.	.	.	Miss Katherine Bell.
Helen,	.	.	.	Miss Reynolds.

Sullivan's engagement came to an end ten nights later—July 15th—when for his complimentary benefit Sterling Coyne's two-act costume comedy, *Presented at Court*, was performed for the first time. Sullivan took the part of the Earl of Rochester, supported by William Farren as Charles II.; Howe as Captain Montague; Corri, the Marquis de Flamarens; Buckstone as Geoffrey Wedderburne; and Tilbury as Mr Samuel Pepys; while Miss Reynolds was the Anne Franklyn; Mrs Buckingham and Miss Vernon, the Ladies Castlemaine and Shrewsbury; Mrs Caulfield, Mildred; and Mrs Stanley, Mrs Trumpington.

The enthusiasm displayed by the audience, as Sullivan made his valedictory speech after the performance this night, remained long in the memory of those present.

Since his first night at the Haymarket Sullivan had acted one hundred and ten times, and represented ten different characters, six of which were original performances. "Ben" Webster sent him an invitation to supper this night at his residence, 8 Old Brompton, and here Sullivan found gathered a merry company, including cheery old Paul Bedford, Charles Read, Buckstone, Henry Compton, William Farren, Leigh Murray, and Henry Corri.

Buckstone accompanied Sullivan to the old manager's house, and introduced him to Paul Bedford as "the future Edmund Kean—am I right, Paul?" To which the Adelphi comedian replied, quoting from his old character of Jack Grog in Buckstone's *Green Bushes*, "I believe you, mi bhoy."

Bedford always brought with him an atmosphere of laughter that infected the whole company, especially those who were unaccustomed to play with him. He was a born comedian, and always preferred fun to gloom, contrary to the habit of most disciples of Momus. As usual he was brimful of good



stories. He talked off the stage very much as he did on, and usually prefaced a remark with a kind of whistle or a sudden blowing of the lips. One of his stories took him back to his early days when at the Nottingham theatre. He, and the afterwards celebrated Adelphi comedian, "Jolly Ned" Wright, were the gravediggers in *Hamlet*. Wright, who was the first gravedigger, prepared himself to take the house by storm, by having incased his person within a dozen or more waistcoats of all sorts and shapes and patterns. When about to commence the operation of digging the grave for the "fair Ophelia," Wright began to unwind by taking off waistcoat after waistcoat, which caused uproarious laughter among the audience. But as fast as he relieved himself of one waistcoat, Paul Bedford, the second gravedigger, incased himself in the cast-off vests, which increased the salvos of laughter, for as Wright was getting thinner, Paul grew fatter and fatter. Wright, seeing himself outdone, kept on the remainder of the waistcoats, and went on with his part quite crestfallen.

They all found a delightful companion in their young guest, Sullivan; his mirth was as spontaneous as that of a child, and the buoyancy and elasticity of his temper were as wonderful as were its mildness, benignity, and at times ferocity; while a playful and unique vein of humour in his conversation lent it a peculiar charm and brightness. His usual gravity of demeanour and a superiority of mien often gave offence, and was, by some, felt to be oppressive, and was misconstrued as pride. Yet proud, in a narrow and selfish sense, Barry Sullivan was not. His nature full of a past century dignity, was yet gentle and singularly sweet, and his unflinching interest at all times in the poorer members of his profession was sympathetic and sincere. While entirely free from outward assumption of benevolence, he remained to

the last a man of the kindest heart and of wide charity, whose native goodness and worth endeared him to all his friends.

Too hastily judged by some and maligned by others in later years, he was to those who recognised his real character "a man among men"—a frank friend, an equally frank foe, and an open hater of all things mean, false, and hypocritical. He was a man with little of the virtues of patience, submission and humility, but with all the old stoical qualities of magnanimity, justice, self-respect, courage and endurance. Like Ruskin, he demanded of men their best, and with less than their best refused to be satisfied.

Filled with a true Shakespearean sentiment, Sullivan made a holiday trip to the peaceful old town of Stratford-on-Avon, there to stand face to face with the places and the objects on which Shakespeare's gentle, loving, yet penetrating eyes rested, and which he may have touched and handled many a score of times, and from every item of which he drew his profound, no less than simple, knowledge, his similes and symbols, interpreting each and all with his own majestic words.

## CHAPTER XV

Barry Sullivan at the Standard Theatre, London—Meets G. V. Brooke—Visits Cork and Belfast—Returns to London—Engaged at the St James's Theatre—Plays Admetus in *Alcestes*—Re-engaged at the Haymarket Theatre for ten weeks—Plays Jaques to Helen Faucit's Rosalind—*Love's Martyrdom*—*King Rene's Daughter*—John Heraud's *Wife or No Wife*—Sullivan takes leave of the Haymarket.

BARRY SULLIVAN returned to London in November (1853) to fill a month's engagement previously entered into with Manager Douglas of the Standard Theatre. He appeared here on alternate nights until the second week in December, as Hamlet, Othello, Claude Melnotte, and Alfred Evelyn. The support accorded him was good. The stock company included George Bennett, S. B. Gaston, and the Misses Honner, Cooke, Gibson, Kate Terry, and Gaston.

After a visit to Manchester, Sullivan next accepted an engagement at the Stafford theatre. He opened here on February 6th in *Hamlet*, and during his week's stay here, *The Gamester*, *Richelieu*, *Money*, and *The Lady of Lyons* were presented before very thin houses. The players associated with Sullivan during this brief engagement were Messrs Wolfenden, Wallace, Benson, Miss Harvey, and Mrs Wolfenden.

Hearing that Gustavus Brooke had arrived in Liverpool after his recent Drury Lane engagement, Sullivan repaired thither towards the end of March to personally congratulate him on his successful tour in the United States since their last meeting. Both players were fêted like princes by their Cottonopolis friends at semi-public and private entertainments. Brooke was loud in his praises of the American



people, and the enthusiasm with which he was everywhere received in "the vast and glorious country." He strongly advised Sullivan to seek fame and fortune on the American stage, where he prophesied for his "big-hearted comrade" a *cead mille failthe*. They bade each other good luck and God speed on parting, Brooke journeying to Glasgow to play at Edmund Glover's theatre in Dunlop Street, and Sullivan to Cork, whither he had been invited to "star" for a week, at the new Theatre Royal, in George's Street. This theatre had been rebuilt the previous June by Mr Richard Burke, and was managed for him by a capable actor named Charles Poole.

How the long forgotten thoughts of former days rushed upon Barry Sullivan's mind as he arrived in the familiar old town, the scene of his earliest efforts in the art of which he was now one of its leading exponents! The time that had strengthened Sullivan's slight frame and knit his limbs into the strength of manhood, had bowed many of his boyhood's friends. The impecunious *impresario*, Frank Seymour, was there to welcome and congratulate his former "*jeune premier*"; but how altered the old "Schemer" was since they parted. Grown feeble and taciturn, he no longer "set the table in a roar" as of old. He had some years previously resigned the management of his theatre in Cook Street to a gentleman named Joy, who had been for very many years "Box-keeper" at the Theatre Royal, Dublin. Previous to filling that office he had been a member of the "stock" in the same theatre, and also at the Brighton theatre, playing under the name of Ray. Poor Seymour was now mainly living on the proceeds of the many "benefit" performances which the "stars" visiting Cork from time to time always gave him for the sake of auld lang syne (or, *An Aimsir Fad ó*, as they say in Munster). A few years later Seymour's theatre passed into the hands of Managers Calvert

(of the Abbey Street theatre, Dublin) and Chadwick (of the Newport theatre), and after them to Walter Gridale. Heavy melodrama was the order of the day under their respective managements, relieved occasionally by Mun Noble Paumier, T. C. King, and Miss Marriott, who would introduce Shakespeare, Sheridan Knowles, or Lytton to the Corcagians on their annual visits.

Barry Sullivan commenced his engagement at the George's Street theatre on May 22nd, 1854, selecting *Hamlet* for his opening performance. There was a crowded house, and as he made his appearance on the stage he was greeted with deafening cheering. The *Examiner*, the leading journal in Cork, had a long notice of the performance. It said: "His style of acting is peculiar, as will be the case with any one who is 'worth a rush' to look at. He copies no one; he takes his points and situations from no great actor, living or dead; such as they are, *they are his own*, the result of high natural ability and persevering and conscientious study."

During the succeeding evenings he appeared as Alfred Evelyn, Claude Melnotte, Beverley, and Don Cæsar, and on each occasion was received with the most gratifying and enthusiastic expressions of applause.

Reading above criticism on Sullivan's *Hamlet*, it should be borne in mind that G. V. Brooke, an established favourite in Cork, played the part on the same stage the previous August, and as his conception of the character was conceded to be a "lofty one," "consistent and artist-like," the encomiums passed on Sullivan's first performance in this city carry double weight.

After giving six performances at the Waterford and Limerick theatres, Sullivan journeyed to Dublin, where he was joined by his wife and children, who with him visited many of the historic places of interest throughout the country.

"Gus" Brooke also journeyed from Birmingham to his native city early in September, and, as if by prearrangement, the two friends met again and spent some pleasant days and nights together. They witnessed a few Italian operas at the Hawkins Street theatre : *Norma*, with Mdlle. Sophie Cruvelli in the title-rôle, and Signor Tamberlik as Pollio ; and *Otello*, with the same artists as the Moor and his wife, and Signor Tagliafico as Iago, and Mdlle. Alboni as Emilia.

Brooke had much to tell Sullivan of his recent interview with George Coppin, the Australian theatrical manager, who had offered him a two years' engagement at a salary of fifty pounds for each performance. This, of course, was gladly accepted by Brooke on the moment. Before taking final leave of Sullivan and his friends in the Irish capital, Brooke had to return to Drury Lane early in October to fulfil a six nights' engagement, which took the form of "farewell performances." He returned to Dublin early the following month, and towards its close bade adieu to all, and sailed for Melbourne.

Before returning to London, there to fulfil an engagement at the St James's Theatre, Barry Sullivan received a pressing offer from the manager of the Belfast theatre to play there for ten nights. Accordingly, on December 11th, 1854, he made his début before a Belfast audience, selecting for the occasion his favourite character, Hamlet. On the succeeding evenings he played Claude Melnotte, Richelieu, Don Cæsar de Bazan, Macbeth, Beverley, Alfred Evelyn, and Damon. On the evening of his "benefit" (Friday, December 15th), the theatre, according to the *Ulsterman* of the next day, "was crowded to excess in every part, and many persons had to go away who could not obtain admission."

One of the playbills of this engagement will, doubtless,



have a local interest, even at this distant date. Here is a copy of it—

# THE THEATRE, BELFAST.

By permission of F. Lewis, Esq., Mayor.

Positively the Last Night but One of  
The Celebrated Tragedian,

MR BARRY SULLIVAN

(From the Theatre Royal, Haymarket, London).

*This Evening, Thursday, December 21st, 1854.*

The Performance will commence with Shakespeare's Tragedy of

## H A M L E T.

Hamlet (Prince of Denmark),	.	Mr BARRY SULLIVAN.
Claudius (King of Denmark),	.	Mr Sedgwick.
Laertes,	.	Mr Greatrex.
Horatio,	.	Mr Cunningham.
Ghost of Hamlet's Father,	.	Mr C. A. Clarke.
Polonius,	.	Mr Simeon.
Marcellus,	.	Mr Moore.
Rosencrantz,	.	Mr Blanchard.
Guildenstern,	.	Mr Wilson.
Bernardo,	.	Mr Corri.
First Gravedigger,	.	Mr H. Lee.
Second Gravedigger,	.	Mr Mills.
Osrick,	.	Mrs Simeon.
Gertrude (Queen of Denmark),	.	Miss Rose Soane.
Actress,	.	Mrs Blanchard.
Ophelia,	.	Miss Marion Cuttress.

Before following Sullivan to the St James's Theatre, we will take a cursory glance back at the history of that celebrated London playhouse.

In the year 1835 the famous tenor, John Braham, then near upon sixty years of age, purchased a site in King Street, St James's, upon which stood an old-fashioned inn, known as Nerot's, that dated back to the reign of Charles II. Braham expended about £26,000 on the erection of a theatre, which he opened with a performance of *Agnes Sorel*, an opera in

which Braham sang the tenor part, supported by Miss Priscilla Horton (afterwards so well known to Londoners as Mrs German Reed), one of the most pleasing of actresses and vocalists. This serious opera was not a success, and after a few months Braham let the house to a French company, under the management of Jenny Vertprée, with Auguste Nourrit as the "star." The following September Braham reopened the house with the production of Dickens' farcical piece called *The Strange Gentleman*, in which the clever comedian John Pritt Harley took the principal part. This proved a success and remained in the bills for fifty nights, a rare occurrence in those days. Charles Dickens and John Hullah (nicknamed Hullabaloo on account of his great efforts to develop musical education) wrote an English opera for the management, entitled *Village Coquettes*, but it failed to draw, although Braham declared that nothing so good had been brought out since Sheridan's *Duenna*. In the cast were John Parry (afterwards popular as an entertainer and pianist here), and Harley, Braham, and Miss Rainsforth. Following this Braham appeared in a round of his old characters in *Love in a Village*, *Guy Mannering* (with Madame Sala as Meg Merrilies), and *The Waterman*. During the third season Mrs Stirling, Mrs Honey, and the prince of comedians, Edward Wright, were added to the company. But notwithstanding this, nothing could draw the public to the new house, which was then considered too far west for play-goers. "I feel quite proud to-night," said Braham, entering the green-room one evening, 'I have just counted the pit, and there are seventeen people in it!'"

Having lost all his savings, Braham retired in 1838, and the next person rash enough to assume the management was John Hooper, who engaged a first-class company, including as it did William Dowton (then over seventy), Walter Lacey,

James Bland, Alfred Wigan, Wrench—the Charles Mathews of that time—Mrs Glover, Mrs Honey, and Mr and Mrs Frank Matthews. Shortly afterwards, those excellent players had to make way for an exhibition of wild animals, which occupied the theatre and the “play” bills for a season. In converting the St James’s Theatre into a menagerie, Manager Hooper was only gratifying the whim of some “fashionables” who, because the young Queen had patronised Van Amburgh’s wild animal show at Drury Lane, wished to display their loyalty by doing likewise. Hooper retired from the St James’s in the summer of 1839, almost penniless, and was followed by Alfred Bunn, who took up the managerial reins and reopened the house in November with a German Opera company—then a novelty in London. In compliment to royalty Bunn renamed the theatre the “Prince’s,” and for the first time since it was originally opened the theatre was crowded nightly during the short winter season. Owing, however, to his enormous losses at Drury Lane, which brought him into the bankruptcy court, Bunn relinquished the management of the King Street house, so it was once more tenantless. After being in the hands of Morris and Barnett (the former a member of Braham’s old company, and the latter a very popular composer), Mr Mitchell, a musicseller of Bond Street, became the lessee in 1842, and changed the name of the house back to the “St James’s,” which it has borne to the present day. Under this management, which lasted twelve years, the house was almost entirely given up to French companies. Some of the finest artists of the Parisian stage performed here each season: Mdlle. Plessy, Frédéric Lemaitre, Dejazet, Ravel, Levasseur, and that incomparable tragédienne, Madame Rachel.

Mitchell’s lease expired in 1854. It was then taken over by Mrs Seymour, an actress of some repute, who had formerly



held a leading position in the Haymarket company. She was a particular friend of Charles Reade, the novelist and playwright, and on her opening night (October 2nd) that author's drama, *The King's Rival*, with George Vandenhoff, Thomas Meade, J. L. Toole, and Miss Glynn in the cast, was played for the first time.

As an actress and manager Mrs Seymour was both talented and industrious, but her judgment in selecting plays was not always the best; she invariably allowed herself to be too much influenced by what Charles Reade declared to have "literary merit."

Acting on Reade's advice, she accepted for production an English version, by Henry Spicer, of Euripides' *Alcestes*, with the choruses and *entr'acte* music from the works of Gluck, arranged by Sir Henry Bishop, who was the musical director of the house. Barry Sullivan was specially engaged for the part of Admetus, King of Thessaly, as was also Miss Vandenhoff for the King's wife, Alcestes. The first performance was given on Monday, January 15th, 1855, and although it met with an indifferent reception, it remained in the bills each night (with the exception of the 24th) until the 26th of the month.

The following is the playbill of the first night :—

ROYAL ST JAMES'S THEATRE, KING STREET,  
ST JAMES'S.

Under the Management of Mrs SEYMOUR.

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*Monday, January 15th, 1855,*

*And during the Week,*

For the First Time on the English Stage,

The Lyrical Play,

*ALCESTES.*

Adapted from the Greek of Euripides by Henry Spicer, Esq.

Admetus (King of Thessaly), . . .	Mr BARRY SULLIVAN (His first appearance at this theatre).
Phores (his Father), . . .	Mr W. Cooper.
Hercules, . . .	Mr Stuart.
Adrastus, . . .	Mr Herbert.
Orons, . . .	Mr Rivers.
Chamberlain, . . .	Mr Jones.
Cupbearer, . . .	Mr Ennis.
High Priest, . . .	Mr F. Ede.
Alcestes (Wife of Admetus), . . .	Miss Vandenhoff.
The Pythia (Chief Priestess of Apollo),	Miss Grey.
The Children of Admetus, . . .	Miss Sanger and Miss Powell.

The "after-pieces" on the evenings that *Alcestes* was played were *Abon Hassan, or the Hunt after Happiness* (described as a fairy extravaganza), and the burlesque *The Miller and His Men*. In both of these our popular comedian, Mr J. L. Toole, who is so deservedly esteemed by his professional and private friends, made his second appearance on this stage. In the first piece just named he took the part of Haroun-al-Raschid, and in the last named that of Karl. Two years previously Mr Toole, who was then twenty years of age, made his London début at the Haymarket as Simmons in *The Spitalfields Weaver*. Previous to this he had served his apprenticeship to Thespis at the Queen's Theatre in Dublin under Charles Dillon, and later at the Edinburgh Theatre Royal along with Sam Cowell.

After playing Wildrake in Sheridan Knowles' *Love Chase*, on the 24th and 27th of January 1855, and for a few nights in the early part of February, Barry Sullivan retired from the St James's, and once more returned to the Haymarket at the request of Manager Buckstone, who offered him a ten weeks' engagement, to commence on the 24th of May, at a salary of £50 a week.

Buckstone knew well that Barry Sullivan's performances had been the principal draw during the last Haymarket season, and as he had already made arrangements with Miss Helen Faucit to play here almost immediately, he took time by the forelock and secured Sullivan before he drifted back to his provincial tours again.

He made his reappearance here on Thursday, May 24th, 1855, as Alfred Evelyn, and his hearty welcome both by the stock company and the audience, and his own delight at receiving it, proved that the affection between them was mutual. The cast was particularly strong on this occasion, as will be noticed by the following copy of the bill:—

# THEATRE ROYAL, HAYMARKET.

Under the Management of Mr BUCKSTONE.

First Appearance this season of

MR BARRY SULLIVAN.

*This Evening, Thursday, May 24th, 1855.*

The Performance will commence at Seven o'clock with  
Sir E. B. Lytton's Comedy, entitled

## M O N E Y.

Alfred Evelyn,	.	.	.	Mr BARRY SULLIVAN.
Lord Glossmore,	.	.	.	Mr Edwin Villiers.
Sir John Vessey,	.	.	.	Mr Tilbury.
Sir Frederick Blount,	.	.	.	Mr W. Farren.
Mr Benjamin Stout,	.	.	.	Mr Buckstone.
Graves,	.	.	.	Mr H. Compton.
Captain Dudley Smooth,	.	.	.	Mr H. Howe.
Old Member,	.	.	.	Mr Rogers.
Sharpe,	.	.	.	Mr Braid.
Patent,	.	.	.	Mr Clark.
Frantz,	.	.	.	Mr Cullenford.
Toke,	.	.	.	Mr Edward.
Flat,	.	.	.	Mr Wettin.
Green,	.	.	.	Mr Field.



Tabouret, . . . . .	Mr Weathersby.
M <sup>r</sup> Finch, . . . . .	Mr Coe.
M <sup>r</sup> Stucco, . . . . .	Mr Morgue.
Crimson, . . . . .	Mr Jones.
Lady Franklyn, . . . .	Mrs Griffiths.
Georgiana Vesey, . . . .	Mrs C. White.
Clara Douglas, . . . . .	Miss Reynolds.

Lytton's comedy was followed by a one-act "extravaganza" called *The New Spring Haymarket Meeting*, in which Buckstone played the Lord Mayor's Fool; while W. H. Chippendale appeared as Father Time, supported by Mrs White as "London," Miss Harriett Gordon as her sister "Westminster," Miss Grantham and Mrs Coe as "Belgravia" and "Tyburnia" (Westminster's adopted daughters), and the Spirits of the "City of London" and "Standard" Theatres, and the "Britannia" and "Eagle" saloons, by Mr Coe, Miss Schott, Miss Lavine, and Mr Clark.

Helen Faucit joined the company on the following Monday, May 28th, when the *Lady of Lyons* was put in the bills and remained on until the 6th of June, with this lady as Pauline and Barry Sullivan, of course, Claude Melnotte. The *Athenæum* was not altogether pleased with Sullivan's Claude. It faulted him for "doing too much," particularly in the declamatory passages. On June 8th Shakespeare's delightful comedy *As You Like It* was performed for the first time under Buckstone's management. Miss Faucit's graceful figure, tuneful voice, and refined judgment, went far to make her Rosalind perfection. Shakespeare's words aptly describe her:

"No jewel is like Rosalind . . .  
All the pictures, fairest lined,  
Are but black to Rosalind."

Henry Howe as Orlando, fresh-spirited and manly, was a fitting lover for such a Rosalind; Touchstone's quaint

humour lost none of its racy flavour by Henry Compton's interpretation of this first of jesters; and Barry Sullivan's Jaques was a thoughtful study; a portrait from the Shakespearean gallery not to be forgotten. The characters were distributed as follows: The Duke, Rogers; Duke Frederick, Cullenford; Amiens, Donald King; Jaques, Barry Sullivan; Le Beau, Braid; Charles, Graham; Oliver, Edwin Villiers; Jaques de Bois, Leighton Walter; Orlando, Henry Howe; Adam, W. H. Chippendale; Touchstone, Henry Compton; William, Clark; Corin, Tilbury; Sylvius, Coe; Rosalind, Miss Helen Faucit; Celia, Miss Swanborough; Phoebe, Miss Lairne; Audrey, Miss E. Chaplin.

The management now announced in preparation a few new pieces to be produced immediately with Sullivan and Miss Faucit as the hero and heroine. Sullivan had no leaning towards "new plays," but once a new part was entrusted to him he put his whole mind into the study of it. He had placed a high standard before him, and was determined to reach the goal. The more difficult or tiresome a part seemed to be, the more he resolved to master it and create it according to his own reading. When noticing the fourth performance of *As You Like It*, the *Athenæum*, which had written at the beginning of the month of Sullivan's Melnotte in phrases of petty patronage, intermingled with mild censure for his "air of conceit," and "too evident self-delusion that he is already perfect," now patronisingly commended him for his performance of Jaques. It said: "We were pleased on this occasion with Mr Barry Sullivan, who, as the melancholy Jaques, appeared sedulously to avoid the sin of exaggeration with which he has hitherto been charged. This submission to criticism, intended for his advantage, will go far to correct the provincial peculiarities that have grown into faults.

Affectation of all sorts he should shun, particularly of pronunciation. These, however, in the case of Jaques we are not willing to expose, the general excellence of Mr Sullivan's impersonation and delivery commanding our commendation."

It will be seen that then, as now, the *Athenæum* had rather a conceit of its own critical acumen.

On Monday, June 11th, Sullivan "created" the part of Franklyn, an amorous hunchback, in a new poetical play by John Saunders, entitled *Love's Martyrdom*.

The *Examiner* of the following Saturday took him to task severely for over-acting the rage of the distraught hero. Said that journal: "It is something of a defect perhaps that the hero, Franklyn, is somewhat more passionate than is consistent with the possession that is ascribed to him of all virtue and wisdom; and in impersonating him Mr Barry Sullivan, though he acts forcibly, must be held very decidedly to over-act the rage. The consequence is that by exaggerating greatly what is in the original play exaggerated perhaps slightly, he represents what often appear to be passions where the author hoped that we might see exalting and refined emotions."

That Sullivan was ably supported by Miss Faucit as the heroine, Margaret, goes without saying; her performance secured for the piece the *succès d'estime* which it enjoyed for *five nights*!

After repetitions of *As You Like It* on the 22nd, 26th, and 27th of June, and *The Lady of Lyons* on July 2nd (with Sullivan as Jaques and Claude to Helen Faucit's Rosalind and Pauline), on July 6th, Theodore Martin's costume lyric drama, *King René's Daughter*, was performed for Miss Faucit's benefit. This was her first appearance as Iolanthe in London, although she had pre-



viously played the part several times on the provincial stage. She was supported on this occasion by Sullivan as Count Tristan.

*King René's Daughter*, as a dramatic composition, was worthless. The interest of the play rested upon the recovery of sight by a blind princess, under excitement produced by a tumult of novel sensations. Helen Faucit, however, with a tact which had its foundation only in genius, managed to throw ophthalmia into the background, and brought forward human sensations which have their source in nature, far deeper than those from which physical defects spring.

After playing Alfred Evelyn and Huon (in Knowles' five-act play, *Love*) a few times, Barry Sullivan next "created" the part of Lord Ormond Norcliffe (in John Heraud's *Wife or No Wife*), when that five-act drama was played for the first time on the 23rd of July 1855. He was assisted by Miss Edith Heraud (daughter of the dramatist) as Olympia, a lady of the period of Queen Anne, who, having secretly married a nobleman whose position ranked much higher than her own, laid up for herself a store of trouble by losing her marriage certificate. The characters in it were distributed as follows: Lord Ormond Norcliffe, Barry Sullivan; Earl Brookland, Cullenford; Earl Norcliffe, Rogers; Augustus Pierrepont, Henry Howe; Sir Frank Clive, William Farren; Urban, E. Villiers; Giles Lovegrove, W. H. Chippendale; Charissa, Miss Swanborough; Dorie, Miss Ellen Chaplin; Mary, Mrs Poynter; Olympia, Miss Edith Heraud.

This play was repeated each night until the 30th of the month, when *The Stranger* and two after-pieces were put on for Sullivan's "benefit." The full strength of Buckstone's company turned up on this occasion: Sullivan as *The Stranger* being supported by Henry Howe as Baron Stein-

fort; Villiers as Count Wintersen; William Farren as Francis; Chippendale as Solomon; Henry Compton as Peter; and Rogers as Tobias; while the Countess Wintersen was personated by Mrs C. White; Charlotte by Miss Chaplin; and Mrs Haller by Miss Edith Heraud, an actress who, it should be noted, received unbounded praise for her impersonation of Marina in *Pericles*, when that tragedy was revived by Phelps at Sadler's Wells in the previous October. The first after-piece was the farce, *Only a Halfpenny*, in which Buckstone and Chippendale played "Stanley Jones" and "Fitzroy Plantagenet," aided by Miss Swanborough and Miss Chaplin as "Henrietta" and "Bridget." This was followed by the comedietta, *A Daughter to Marry*, with William Farren as Vivid.

Four nights later, on Friday, August 3rd, 1855, Sullivan made his final bow to a Haymarket audience, and his last appearance on that stage for many years to come. On this occasion he appeared for the first time in London as Master Walter in *The Hunchback*, supported by Howe as Sir Thomas Clifford; Compton as Fathom; Miss Swanborough as Helen; and Miss Heraud as Julia.

## CHAPTER XVI

Barry Sullivan engaged for fifty nights at Drury Lane Theatre—Fitzball's *Nitōcrius* — Manager Smith's strange career — C. J. Mathews stage-manages and mutilates Fitzball's play—The rival revivals—Miss Glynn—Sullivan visits Liverpool—The Manchester "Dramatic Festival"—The zenith and nadir of receipts—Brooke preaches the Gospel to Wigan "dead-heads"—Sullivan re-engaged at Drury Lane—Plays here twenty-five nights—Starts on a "starring" tour—The fortunes of the Edinburgh theatres—Henry Irving plays Gaston to Sullivan's Richelieu—A notable coincidence—Sullivan returns to London and plays at Sadler's Wells—His introduction to some London clubs—Another provincial tour—Plays King Lear—He resolves to visit America—Departs from Galway for New York.

THE last season at the Haymarket served to increase Barry Sullivan's growing popularity with London playgoers. He fairly shared with Helen Faucit the applause each night, and in every new piece was pointedly considered both by manager and audience.

So rapidly did his popularity increase, that before the close of his engagement at the Haymarket an offer was made him by E. T. Smith, the manager of Drury Lane, for a fifty nights' sojourn at that theatre. With all the secrecy that the intimation required, he was informed that he was engaged with a view to his "creating" the part of Tihrak, in a new "Egyptian play" in five acts, by Edward Fitzball, entitled *Nitōcrius*, and for which Miss Isabel Glynn was also specially engaged to play the Queen of Egypt.

The first performance took place on Monday, October 8th, 1855, with the following cast :—

Tihrak, . . . . .	Mr Barry Sullivan.
Mesphra, . . . . .	Mr Edgar.
Amenophis, . . . . .	Mr Stuart.
Kphed, . . . . .	Miss Anderton.



Cuzar, . . . . .	Mr George Wild.
Orphan, . . . . .	Mr Worrell.
Moscar, . . . . .	Mr Robertson.
Geostris, . . . . .	Mr Swann.
The Dark Warrior, . . . . .	Mr Vincent.
Kaphna, . . . . .	Miss Cleveland.
Oran, . . . . .	Mr Laporte.
The Grand Hierophant, . . . . .	Mr Young.
Seer of the Pyramids, . . . . .	Mr Templeton.
Urania, . . . . .	Miss Selby.
Amanthe, . . . . .	Miss de Vere.
Nitôcrius, . . . . .	Miss Isabel Glynn.

The affairs at Drury Lane Theatre were at this period managed by E. T. Smith, who had been elected lessee in 1852 by the committee, which then consisted of the Earl of Glengall, Lord William Lennox, Lord Tenterden, Sir Charles Ibbetson, Sir William de Bathe, Captain Painter, and Mr Coope.

The new lessee and manager was a man of vast experience. At the close of his first season he was able to make a profit out of the house, a state of affairs which had not attended any of his predecessors: Macready, W. J. Hammond, Alfred Bunn, Mons. Jullien, James Anderson, Frederick Guy; or the three hapless lessees, Sheridan Smith, De Vere and Bolton, who, in the space of three weeks, fled from Old Drury without paying their players or the rent.

Edward Stirling (husband of Mrs Stirling) was Smith's stage-manager, and to him in a great measure was due the resuscitation of the theatre from the "slough of despond" into which it had fallen. Charles Reade's play, *Gold* (an opportune picture of Australian life), *Uncle Tom's Cabin*, and Blanchard's first pantomime, *Harlequin Hudibras*, all proved immensely attractive. There was also a constant change of first-class players, English and American.

Edward Tyrrel Smith, as has been stated, was a man of vast experience. His many ventures kept him comparatively poor. Besides Drury Lane Theatre, he managed the Alhambra Palace, Radnor Tavern, Her Majesty's Opera House, and a travelling circus. He was also an auctioneer, a wine merchant, a picture-dealer, a land agent, a bill-discounter, and Dunmow fitch-of-bacon restorer. It is related of him that early in life he made up his mind to be the possessor, or at least the handler, of considerable sums of money, and he at one time found it worth his while (so as never to be without funds) to hire from a money-lender a thousand pound bank-note at a pound a day interest. This thousand pound bank-note enabled him to make purchases on *credit*, which, without deposit-money, he would have been unable to effect. He also stood as a candidate for Parliament, first for Bridport, failing which he opposed one of the Duke of Bedford's nominees. He polled 101 votes against some 20,000, and lost £2000 ! He then established the *Bedford Times* and the *Sunday Times*. After a ten years' tenancy he let Drury Lane to Edmund Falconer, the actor-author, and opened Astley's Amphitheatre, and there introduced to the London public Ada Isaacs Menken, the celebrated New Orleans female Mazeppa. From 1867 to 1869 Smith held the managerial reins at the Lyceum Theatre. Here he gave engagements to the beautiful Adelaide Neilson, the Vokes Family, and the German tragedian Daniel Bandman. After speculating in the Surrey and Elephant and Castle Theatres with but little success, he tried a mining agency, and later a subterranean restaurant under the Royal Exchange.

Edward Stirling retired from the stage-managing of Drury Lane in September 1855, to join the Strand Theatre, and to fill his post Smith engaged Charles James Mathews, the celebrated light comedian. In the latter capacity Mathews

made his début here on October 10th as Mopus in *Married for Money*, which was played as an after-piece to *Nitôcrius*.

Much labour and large sums of money were expended on Fitzball's play, *Nitôcrius*, which was lavishly dressed and elaborately mounted. When it had run fairly successful for a fortnight, C. J. Mathews, as stage-manager (or *mis*-manager, as events proved) thought well of cutting and altering the whole play. In fact he cut out one act, and suggested that the fifth should be played first. The play failed; could it be otherwise? There was a furious war between Sullivan, the author, the lessee and the stage-manager. Finally, after living until the 5th of December, *Nitôcrius* breathed her last on Drury's stage, aged two months, Smith having lost over £2000 by the venture.

This was a season of two notable Shakespearean "revivals" in London. The Keans put on *Henry the Eighth* at the Princess's with great elaboration, and Samuel Phelps, at Sadler's Wells, produced *The Comedy of Errors* in a manner that reflected the greatest credit on his capable management of that historic house. Smith of Old Drury, not to be outdone by his rivals, announced *The Taming of the Shrew* for production on December 6th, 1855, with Barry Sullivan as Petruchio and Miss Anderton as Katharine. The Induction was not played whereby the drolleries of Sly, that Shakespearean Sancho Panza, were lost to the large audiences which flocked to the "Lane" during the six nights (viz., December 6th, 7th, 10th, 11th, 13th and 14th) it was played. The cast of characters in this bustling comedy were as follows:—

Petruchio, . . . .	Mr Barry Sullivan.
Baptiste, . . . .	Mr Tilbury.
Hortensio, . . . .	Mr Ashley.
Grumio, . . . .	Mr Young.
Biondello, . . . .	Mr Templeton.



Pedro,	.	.	.	.	Mr Hollingsworth.
Nathaniel,	.	.	.	.	Mr Laporte.
Bianca,	.	.	.	.	Miss De Vere.
Widow,	.	.	.	.	Mrs Selby.
Katharine,	.	.	.	.	Miss Anderton.

This brought Sullivan's first engagement at Drury to an end, and although it had not been as successful as he would have wished, still he was not dissatisfied with the reception accorded him by the patrons of the national theatre, and in a brief valedictory speech thanked the audience, and hoped to merit their further approval when he appeared before them next season in some different characters.

It is noteworthy that his principal lady support at Drury Lane, Miss Isabel Glynn and Miss Anderton, were both members of the stock company at the Manchester Royal with Sullivan in 1847, as was also Miss Vandenhoff, who so recently shared his success at the Haymarket. Another noted actress who also played with Sullivan in those early Manchester days, it will be remembered, was Miss Marie Wilton, twelve years later to be known as Mrs Bancroft. She, too, came to the players' Mecca after her course of provincial training, and made her metropolitan début the following season (1856) at the Lyceum as the boy Henri to Charles Dillon's Belphegor, and Perdita to J. L. Toole's Autolycus in Brough's burlesque *Perdita, or the Royal Milkmaid*. After leaving Manchester in 1847, Miss Isabel Glynn (in later years Mrs E. S. Dallas) played a short engagement at the London Olympic, appearing there as Lady Macbeth, and Julia in *The Hunchback*. In the winter of 1848-9 she was engaged by Phelps at Sadler's Wells in several of his Shakespearean performances, and the excellence of her acting, especially in tragic parts, surpassed even the most favourable expectations.

After a month's rest in London, Sullivan commenced a

tour of a few months' duration through Lancashire and Yorkshire. His first engagement came from W. R. Copeland, of the Theatre Royal, Liverpool. Here in March (1856) he played a round of his principal parts for eighteen nights, his old admirers cheering his Hamlet, Claude Melnotte, and Macbeth as of yore. On the last night of his engagement he was entertained at supper by fifty members of the Liverpool Literary and Dramatic Society, of which Mr Lowten was president.

With a hearty farewell Sullivan left his Liverpool friends to fulfil a week's engagement at the Theatre Royal, Manchester, still under the management of John Knowles. A week's "Dramatic Festival," in aid of local charities, was inaugurated by the open-handed manager at the close of Sullivan's week. For it Miss Helen Faucit, Mr and Mrs Charles Dillon, Miss Isabel Glynn, E. L. Davenport, Miss Vining, and the Bateman children were specially engaged, and appeared in one or more of their important rôles on alternate nights from Monday to Friday. On the last night of the "Festival" Barry Sullivan (supported by Miss Vandenhoff and John Vandenhoff) gave his services in the cause of the deserving charities. The piece selected by him was Miss Vandenhoff's five-act drama *A Woman's Heart*, in which he sustained his original part of Angiolo, as did also Miss Vandenhoff that of the heroine; while John Vandenhoff, as the Marquis Albrizzi, repeated his finished performance of Isolina's father.

This was Sullivan's first appearance as Angiolo out of London, and his performance was pronounced to be "a very masterly one," "marked by that freedom from conventionality which an actor of genius generally succeeds in imparting to a character in which he is the first to appear before the public, and in which he is, therefore, not tram-

melled by anything which his predecessors may have done, successfully or otherwise." The part of the Lady Guilia was taken by Miss Julia Glover (daughter of the famous Mrs Glover), while Angiolo's father and the Prince were personated by Messrs Harker and Branson, two popular members of the Manchester stock company. The drama was followed appropriately enough by the farce *Raising the Wind*, with James Browne as Jeremy Diddler.

That "Barry Sullivan's night" was the most successful one of the week may be seen by the following published returns of the receipts each evening:—

Monday,	Miss Helen Faucit,	Receipts, £177	4	6
Tuesday,	Mr and Mrs C. Dillon,	"	86	8 6
Wednesday,	Miss Glynn and a Concert,	"	95	13 6
Thursday,	{ Mr Davenport and Miss L. Vining,	"	89	3 0
Friday,	The Bateman Children,	"	160	2 0
Saturday,	Mr Barry Sullivan,	"	218	9 0

What a change was in store for him the following month at the Wigan theatre, when on the night of his "benefit" (*sic*) the entire receipts were under *twelve shillings*, and only one individual (his friend, John Coleman, who chanced to be passing through the town) constituted the "box" audience to witness *The Lady of Lyons*! "But," says Coleman, "Sullivan acted Claude Melnotte that night as conscientiously as if the house were crowded, and by this means succeeded in converting defeat into victory." Barry Sullivan was, indeed, strangely constituted. Empty benches never discouraged him. It did not matter, he used to say, whether the audience numbered thirty, or three hundred, or three thousand, he always acted his best.

Gustavus Brooke once met with a similar fate in Wigan. It was in the summer of 1847, while on a tour with Marie Duret, Brooke found the audience so small one Saturday



night that he refused to play, and requested the manager to return the money to the few persons scattered about the pit, adding "If these people won't come to see me *act*, perhaps they will come to hear me *preach*; go and get bills printed and posted at once, announcing that 'G. V. Brooke, the actor, will preach the Gospel to-morrow evening, in the Methodist Chapel.'" The bills were printed and posted forthwith, says Brooke's biographer, and on Sunday the offended actor preached a sermon to a large congregation of wondering deadheads. G. A. Stevens, a Drury Lane comedian, once experienced a similar "frost" in this town. Playing Lorenzo in *The Merchant of Venice*, and being somewhat imperfect in his part, he was hissed one night by the small but attentive audience. Turning to Jessica he spoke the following impromptu *at* the audience:—

"Oh, Jessica, in such a night as this we came to town,  
And since that night have touch'd but half a crown;  
Let you and I, then, bid these good folks good-night,  
Lest we by longer stay are starvèd quite."

In pursuance of a prior arrangement with Manager Smith, Sullivan returned to Drury Lane in September and opened a twenty-five nights' engagement on the 15th by playing Claude Melnotte to the Pauline of Mrs Emma Waller, an excellent actress who, during a tour of Australia, had often supported G. V. Brooke at Coppins' Olympic Theatre in Melbourne. This actress once created a sensation by playing Iago to her husband's Othello at the Green Street Theatre in Albany (N.Y.). No such unusual incident, however, occurred during her engagement at Drury Lane. *The Lady of Lyons* was repeated on alternate nights until the 22nd of the month, the other nights being devoted to Sheridan Knowles' *Hunchback*, and the same author's *Love*, with Sullivan as Master Walter and Hucn respectively. *Much Ado About Nothing* was

played on the 10th and 11th of October, when Sullivan made his début here as Benedick to the Beatrice of Mrs Waller. Two nights later a new five-act drama, entitled *The Adventurer: or the Fiend's Mountain*, with Barry Sullivan as the Chevalier de Cronstillac, was put on and met with fair success. It remained in the bills until the 25th of October, which was also Sullivan's last night.

Early in January 1857 Sullivan went on a starring tour of a few months' duration, playing at Liverpool, Manchester, Bolton, and Edinburgh. His fame travelling before him gained him enthusiastic receptions in each town he visited. The Manager of the Manchester Royal, who seven years previously had refused him a "benefit," was now glad to offer him half the receipts each night! At Edinburgh he was hailed with great delight on the first night of his arrival (Saturday, February 7th) at the Theatre Royal in Shakespeare Square, the scene of his earliest efforts. He opened here with *Hamlet*, and the play-bill contained the announcement that it was the "*first appearance for eight years of the celebrated and popular tragedian Barry Sullivan.*"

Many changes had taken place in matters theatrical in Edinburgh since Sullivan's last visit. Edmund Glover, who had been Murray's leading man, left in the autumn of 1848, to open the old "Diorama Hall" in West Nile Street, Glasgow, as a theatre, christening it the Prince's Theatre. Four years later saw him manager of the Dunlop Street Theatre *vice* John Henry Alexander, who died the previous year.

Murray retired from the Edinburgh management in May 1851, and, as already stated, he died the following year at St Andrews. Robert H. Wyndham, who joined Murray's company in 1845 in lieu of Leigh Murray, took over the management of the Edinburgh Adelphi in October 1851.

Wyndham's new stock company included T. Powrie, Edward Saker (the afterwards popular manager of the Alexandra Theatre, Liverpool), Miss Cleaver, and Miss Parker. His first big engagements were Samuel Phelps and the African tragedian, Ira Aldridge. Turning to the Theatre Royal we find W. F. Lloyd, the comedian, a former member of Murray's company, securing the lease shortly after the old manager's death, and inaugurating his management on November 22nd, 1851, with a performance of *Used Up*, in which Harcourt Bland, Harry Webb, and Miss Eliza Nelson took parts. Lloyd's stock company included Messrs Morgan and Wentworth, "leading men"; Henry Haigh, tenor; John Billington, "walking gentleman"; Bruce Norton (from the Surrey Theatre), "heavy man"; and Fred Lloyd (the manager's son), "light comedian"; while Miss Mortimer (Mrs Billington) filled the rôle of "leading lady." In April 1852, after a six months' lease, the Royal passed into the hands of Messrs Rollison and Leslie. The new managers becoming bankrupts before they had occupied the house one year, the historic theatre closed its doors until the following June, when Robert Wyndham, whose Adelphi had been burnt down the previous May, entered into possession of the Shakespeare Square house and re-opened it on June 11th "under the management of Mr and Mrs Wyndham." Their first notable engagement was that of Mr J. L. Toole (coming direct from the Queen's Theatre, Dublin) who made his début on July 9th as Hector Timid in the farce *Dead Shot*. Turning now to Barry Sullivan's engagement here in February 1857, we find him playing Richelieu on his second night, Monday, February 9th, when, as will be seen by the following cast, a young actor destined to occupy the foremost position on the latter-day English stage was given the part of Gaston, Duke of Orleans :—



Richelieu, . . . . .	Mr Barry Sullivan.
De Mauprat, . . . . .	Mr Wyndham.
Baradas, . . . . .	Mr Harald.
Joseph, . . . . .	Mr Harker.
De Berrighen, . . . . .	Mr E. D. Lyons.
Louis XIII., . . . . .	Mr Mowbray.
Gaston, . . . . .	Mr Irving.
Julie, . . . . .	Miss Jane Howard.

This was Henry Irving's first engagement in Edinburgh, and it is a notable coincidence that his first appearance should have been in the same character as that in which Barry Sullivan himself appeared when *Richelieu* was first produced in Edinburgh fifteen years previously. This was Henry Irving's nineteenth birthday. He was hardly five months on the stage at this time, having made his professional début under Manager Davis at the Lyceum Theatre in Sunderland on the 29th September the previous year. It is another noteworthy coincidence that the play on that occasion was Lytton's *Richelieu*, and his part Gaston. His second part and last appearance on the Sunderland stage was on the following night, when he appeared as the "second officer" in *The Lady of Lyons*. Young Irving next turned his steps to the modern Athens, and considered himself very fortunate in being enrolled a member of Wyndham's stock company. For some unexplained reason he was not permitted to take any parts in the other plays performed by Barry Sullivan during his week's stay, which consisted of *Hamlet*, *Macbeth*, and *Lady of Lyons*.

After a successful tour Sullivan returned to London in May, and on the 21st of that month commenced a three weeks' engagement at Sadler's Wells Theatre, opening with the *Stranger*, supported by Mrs Weston (Mrs Edmund Falconer) as Mrs Haller.

During his sojourn in London this summer Barry Sullivan

renewed acquaintance with his old friends, and made a few new ones. It was about this period that he became acquainted with Mr Crawford Wilson, who introduced him to the "Reunion Club" in Maiden Lane, the parent of all other Bohemian clubs in the metropolis, and a favourite haunt of notables in literature, art, and the drama. Sullivan was unanimously elected a life member of it in January of the following year. He was also a foundation member of the "Urban Club," which was established this year at St John's Gate, Clerkenwell, under the name of "The Friday Knights." Here on Friday nights the Knights of the sock and buskin met for friendly converse in the very room where Garrick made his first essay as an actor, when Dr Johnson and Edward Cave were his audience. Three years later Barry Sullivan was enrolled one of the first members of the "Arundel Club" in Salisbury Street; and when the members of the "Whitefriars Club" first met at the Temple Club-house in 1867, his name was placed foremost on their list of members. Seven years after he was unanimously elected a member of the "Savage Club," and until his last days in London he was one of the most honoured, as well as the most conspicuous of the "Savages."

In the spring of 1858 Sullivan commenced a provincial tour under the management of John Bellair of the York theatrical circuit. With this manager's company he visited Cork in September, playing during his twelve nights' stay there Hamlet, Richelieu, Claude Melnotte, Evelyn, Don Caesar, Macbeth, and King Lear. While here he one day received a letter from a student of the Cork School of Art—Mr Henry O'Shea, who subsequently achieved distinction as a portrait painter—requesting the tragedian to give him a sitting. This request Sullivan readily granted, and arrangements were made to accommodate the young artist, who, doubtless to give him

courage in his self-imposed task, brought with him to Barry Sullivan's lodgings in Old George's Street, a fellow-student, Mr John Fergus O'Hea, who as "Spex," will be remembered as the principal exponent of art in connection with latter-day Irish journalism. From the drawing made on that occasion a fine picture of the tragedian as Hamlet was painted, and when finished was presented to him. Sullivan greatly prized it, and gave it always a place of honour among the household gods in his Brighton home.

It will be noticed that Sullivan included *King Lear* in his repertoire this season. It was a play he had long studied, and his representation of the character consequently was not based on the pernicious system of imitation. He held that it was necessary to make the audience understand how Lear, although generous, is always the autocratic king, great, majestic, passionate, and violent in the first act; how in the second, feeling keenly his daughters' ingratitude, since repeated and increased, he becomes more father than king; and how finally, aggrieved and weighed down by his physical suffering, he forgets for a little his mortal pain, and, rather than father or king, shows himself a man reacting against rebel nature. These three phases in the character of Lear, as represented by Sullivan, were certainly those that removed its monotony, and rendered his performance interesting and not painful.

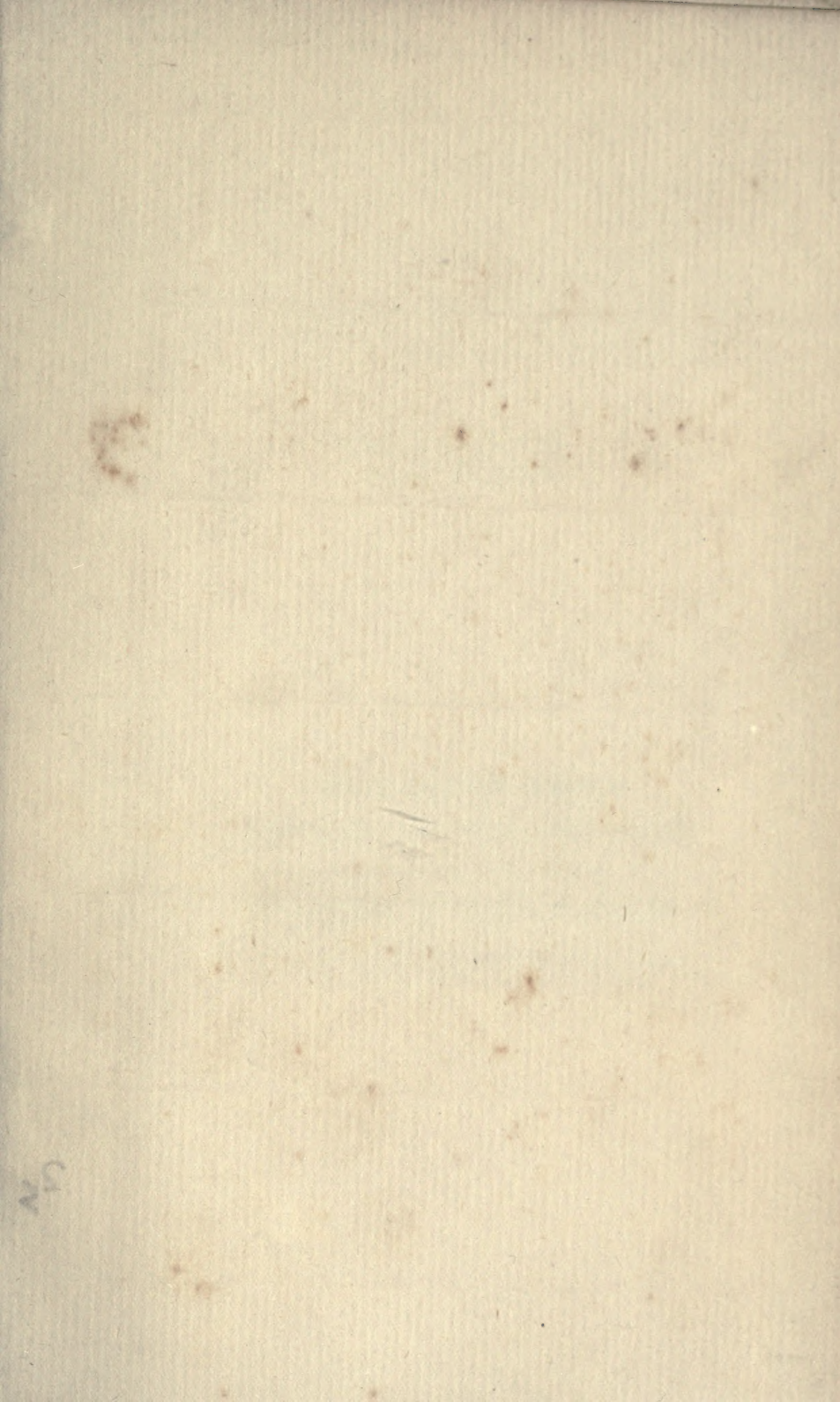
Sullivan had now resolved to try his fortune on the American stage; but, before embarking for fresh woods and pastures new, he returned to England in order to fill a long-promised engagement at the Theatre Royal, Bolton, now managed by William Sharples. Opening here on October 4th, he played a round of his usual parts during the week, supported by the stock company. Before quitting England he spent a few pleasant days in Manchester, where he was



fêted right royally by his many friends in that city, who one and all gave him a hearty "send-off."

Having taken an affectionate leave of his wife, Barry Sullivan, accompanied by his eldest son, Thomas Amory, journeyed to Galway, whence he was to embark for New York. After a brief stay in the "City of the Tribes" he sailed from Galway bay on a bleak morning in the first week of November in the *Circassia*, one of the Lever Line of passenger steamers. His son, who accompanied him on the voyage, was a lad of fourteen years, full of the usual boyish love of the sea and a determination, when the opportunity offered, of "running away to sea." It was mainly with the intention of giving the youngster a thorough distaste for such a life that his father brought him on this long voyage, knowing well that his enthusiasm was chiefly inspired by a course of Captain Marryat's captivating sea stories, and that it would evaporate as soon as *mal de mer* set in. The voyage was long and very tempestuous and all suffered much, and by the time that land was in sight the boy's desire to be a "Ruler of the Queen's Navee" had vanished like the smoke from the good ship *Circassia*.

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